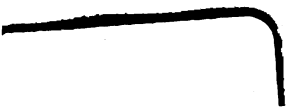




Mosher's magazine

9/6



THE CHAMPLAIN EDUCATOR

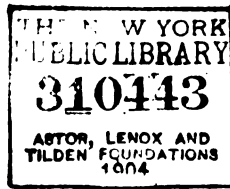
(SUCCESSOR TO MOSHER'S MAGAZINE)

ISSUED MONTHLY

OFFICIAL ORGAN OF THE
Catholic Summer School of America
AND
Champlain Reading Union

JUNE, 1903—DECEMBER, 1903
VOLUME XXII

THE MOSHER PUBLISHING CO.
NEW YORK



INDEX,

TO

THE CHAMPLAIN EDUCATOR

(SUCCESSOR TO MOSHER'S MAGAZINE)

JUNE, 1903—DECEMBER, 1903

VOLUME XXII

Addison's Paper on Sir Roger de Coverley,	J. Vincent Crowne, Ph.D.	31
Authors, Dictionary of Catholic,		358, 449
Baby, To a. (Poem.)	Thomas Walsh	12
Bethlehem—A Nativity Play: A Study,	Thomas Swift	419
Book Reviews,		124, 311, 468
Caesar, Julius, A Study of. VI, VII.	W. F. P. Stockley, M.A.	23, 84
Catholic Summer Schools,		54, 60, 118, 121, 171, 291, 363, 370
Cistercian, The Life of the Reformed,		242
Coleridge's Ancient Mariner, Study of		330
Colton, Rev. Chas. H.,		64
Composition—The Nature and Structure of the Paragraph. I.		433
Correspondence,		457
Current Life and Comment		307, 384, 460
Dongan, Governor, Boundary Lines and Chartered Rights Under,	Alice Sterne Gitterman, M.A.	200
Dream of Gerontius, The—A Study		347
English Literature,		288
French and Shakesperian Tragedy, A Comparative Study of,		
I, II, III, IV.	Jean F. P. des Garennes, A.M., LL.M.	13, 73, 217, 268

General and Prescribed Readings, Exercises on,	290, 342, 446
Intellectual Growth, The Duty of.	Rev. Thomas F. Burke, C.S.P. 191
Jew, The—Racial Elements in our National Life.	I.
	Rev. John Walsh 393
Lake Canandaigua. (Poem.)	Thomas Walsh, R. G. 322
Lay Co-operation,	John F. Nicholson 129
Leo XIII, The Work of,	Rev. Thomas F. Burke, C.S.P. 249
Literary Notes and Criticism,	305, 465
Lowell's Vision of Sir Launfal, A Study of,	282
Masterpiece of the Master Humorist, The,	Walter Phillips Terry 313
Mater Dolorosa. (Poem.)	Howard V. Sutherland 109
Philosophy of the Middle Ages,	Very Rev. D. J. Kennedy, O. P., S.S.M., 43, 98, 157
Poe and Mangan,	J. W. Roach 143
Press, Catholic, The Stand to be Taken by the,	John Francis Waters, M.A. 405
Programs for Literary and Debating Societies,	454
Protestant Revolution, The—A Course of Historical Reading,	48, 102, 162
Reading and Composition,	Rosemary Rogers 344
Reading Circles,	291, 363, 452
School Extension System for Catholic Youth, A Proposed,	Warren E. Mosher, A.M. 110
Sea Birds. (Poem.)	Mary Winifred Beaufort 275
Seen by the Way,	Eugenie Uhlrich 9, 167
Shakespeare's "Macbeth," A Study of. I.	Very Rev. Herbert F. Farrell, V.F., A.M. 428
Shakespeare's "Merchant of Venice,"	Thos. O'Hagan, M.A., Ph.D. 137
Social Revolution, The—A Course of Historical Reading,	276, 335, 440
Stage, The—A Series of Six Studies,	Thomas Swift 261, 323, 411
Story That Never Grows Old, A. (Poem.)	Thomas Swift 427
Teachers' Association Convention, New York State	177
Tragic Theory of Aristotle and the Tragic Art of Shakespeare, The,	Rose F. Egan 225
Walsh, Dr. James J.,	117
Ward, Mrs. Humphrey, The Ethics of,	Rev. John J. Donlan, A.M. 65
Whitsuntide, A Watery,	Chas. H. A. Esling, A.M., LL.D. 1
Wordsworth—A Study in Development,	Rev. John J. Donlan, A.M. 185

THE
BIBLIOTHECA
MUSEI
HISTORICO-
NATURALIS
MUSEI
HISTORICO-
NATURALIS
MUSEI
HISTORICO-
NATURALIS



REV. CHARLES H. COLTON, OF NEW YORK,
BISHOP-ELECT OF BUFFALO

THE CHAMPLAIN EDUCATOR

VOL. XXII.

JUNE, 1903

No. 1

A WATERY WHITSUNTIDE

"FRÖHLICHE PFINGSTEN" IN THE SPREEWALD

BY CHARLES H. A. ESLING, A.M., LL.D.

PENTECOST is a season so associated in the mind with fire and warmth that it was quite a novelty to be forced to reconcile it with the contrary element—apart from "Baptismal Considerations." To be travel-stayed in a land where there was "no way," but certainly not because there was no "water," either in the wonted ways themselves, or in the sources thereof; from the clouds above or the springs of rivers below, such was the fate of the writer, for over a week, with his eight-year-old son away from school for the Whitsuntide holidays, at Cottbus on the Spree, for which point the start had been made in true Pentecostal weather. In traveling through the Spreewald one should always be provided with a good umbrella, plenty of wraps, rubber-shoes and a "Mackintosh," even if the weather be fair, for changes in the elements are sudden, and from the very character of the surroundings the traveler is peculiarly at their mercy. In sheer despair of getting through for yet several days—for the weather must be warm and bright as well as dry—we departed on an *ad interim* excursion to Frankfurt-on-the-Oder, only to find the valley of that river inundated, so back we came to Cottbus, and took the risk of the first *dubious* morning. Heaven smiled beamingly on our efforts, and by night we were crowned with the saving grace of those who persevere to the end.

The stranger in Berlin or Dresden who observes in their streets the gorgeously and picturesquely dressed nurses—and who could fail to observe them?—is told on inquiry that they are Wendish women from Bautzen, or from the Spreewald. The former is a picturesque old town situated in the mountains of Saxon Upper Lusatia and was once its capital. It is, in its modern features, a handsome town of richly stuccoed buildings and is still surrounded by the ancient walls and towers. It possesses a beautiful old ruined abbey, an ancient castle and several interesting churches, the most noteworthy of which is St. Peter's in the *Fleischmarkt*, founded in 1213 and used since 1635 by the Catholics and Lutherans in common. This, of itself, is not such an unusual circumstance. In Scotland, for instance, the Anglicans and Presbyterians often use the same religious edifice, Catholic and Protestant occupy together one of the principal churches of Heidelberg, and at Thun, in Switzerland, three different religious bodies utilize the same chapel. But in most of such instances, the building has been divided interiorly into two parts by solid partitions. At Bautzen, however, the only line of demarcation is a beautiful light wrought iron *grille*, such as would ordinarily separate a chancel from the nave of any church. The Catholics occupy the chancel, which, moreover, is the ancient cathedral of the old diocese of Bautzen, while the Lutherans have the nave and aisles, each, of course, observing different hours of worship. Both portions of the church are beautifully and judiciously fitted up and each has its own organ. Here is at least an external phase of Christian unity of two hundred and seventy years' duration.

The town is built on a high bluff overlooking the Spree, a few miles further on, and when within fifty miles of Berlin, the river goes on a veritable *Spree*, in the American sense of the name at least it becomes "all broken up" into about three hundred channels, and in this condition traverses the *Wald*, or a vast stretch of wooded country about twenty-eight miles in length and from one to five in width. This marsh-land is surrounded by a circle of fine little towns or cities, such as Cottbus and Lübben, so named after the Northern Goddess Lübbra, whose image stands in one of its parks, the former being the principal point of entrance from Dresden and the South, the latter for

travelers from Berlin and the North. These are two small cities, but between them lie the pleasant villages of Lübbenau, Straupitz, Vetschau, Lieberose and others, nearly all of them possessing beautiful castles, or chateaux, such as that of Graf Lynar at Lübbenau and Branitz Park at Cottbus, the residence of Prince Puckler, whose name has been handed down to posterity not, as Keats said of his own, "Writ in water;" but—in ice cream! All these towns are practically on *terra firma*, but the interior villages of the Spreewald are entirely on drained land. The whole district is a network of natural waterways, protected in places by piles and connected by a few artificial canals, a perfect woodland Delta, a sylvan archipelago, through which the river lingers long and lovingly in enchanting meanderings as though once upon a time it had overheard and heeded Titania's admonition to Nick Bottom: "Out of this wood do not desire to go."

The villages, which are hundreds of years old, consist of small groups of stone, log, or frame houses usually with thatched roofs upon which a stork not unfrequently appears as a supplementary guest in the aerial attic. An arm of the Spree generally serves as a street. The greater part of the district is inaccessible, save by boat in summer or on skates in winter, and, *Eisstühle* (Schlitten) as the sledged chairs are called. The boats are called in local nomenclature *Kähne* and the man who controls them *Fährmann*, though they are as often propelled by a woman. They are almost like an English punt, long, flat-bottomed and narrow, without seats, but quite clean. A quantity of fresh straw is laid on the bottom and benches with backs and arms, are placed at convenient spaces across and supported securely on the sides of the boat. On these the tourist or traveler sits very comfortably. The oar is very similar to the ordinary punting oar. There are usually about six passengers to a boat. All the business of life, traffic, pleasure, marriages, baptisms, funerals, is conducted by water on boats in summer, on skates or sledges in winter. In funeral processions, the clergyman comes in the first boat, the corpse in the second, the mourners following in the others. Horses are of no more use in the Spreewald than they would be in Venice and cows have an enclosed pasture. The streams are crossed at frequent points by high,

narrow wooden bridges, known in local language as "Banks," and from these generally most lovely vistas can be obtained up and down the tree-arched streams. The fields are likewise fenced in with little streams as in Holland, and as in Holland, too, general cleanliness and neatness everywhere prevail.

Unique and interesting as is this district, its inhabitants are equally so; indeed without them the charms of the locality might possibly have failed to impress themselves upon the tourist agent or traveler. These dwellers in this forest marshland are of the race of Wends and still retain their Slavonic dialect, costumes, manners, and strikingly singular customs. The great charm of life here is that the costumes are not donned merely on special occasions as show-pieces of attire, as is too often the case now in the more traveled portions of Europe, but are the every-day dress of the people, or at least of the feminine portion, for that of the men, like the wearers themselves, is not particularly handsome but rather rusty and antiquated without being antique. When in "Sabbath" attire they look in their long black coats and sombre dingy high felt hats like members of "an undertaker's co-operative association" or seedy gentlemen farmers. The young men and *Fährmänner* are, however, pleasant and intelligent. The women wear the gayest combinations of colors, but all in exquisite taste: a chemisette with short sleeves, low neck, bodice and apron with a number of stiffly starched underskirts, which cause the overskirt to stand out something like that of a Turkish dancing dervish, the whole arrangement giving a "rattling" sound as well as appearance, as the wearer moves about with the national quick step incidental to this bright and active people. The number and thickness of these skirts may be an offset to, but are hardly a compensation for what must be blushing mentioned as their unblushing brevity which is sufficiently limited to easily display the lace trimmings of the wearer's undergarments and their bright-hued stockings from the knees down to the dainty slippers which at all seasons of the year invariably encase their feet. Their head dress consists of a small square shawl either of plain white linen often trimmed with lace, or some very gay heavier material usually of a cashmerian pattern, which covers the hair completely and is gathered behind in a most deftly

arranged and artistic bow with the ends hanging loose, or flapping transversely above the ears; another long bow of broad bands is gathered under the chin. The effect is very similar to, though the arrangement is quite different from and much more elaborate than the *Cornette* of a sister of charity. If any large hoop ear rings, chains or other jewelry are worn, they are all in excellent *Paysan* taste and complete the "gear" of these remarkable ladies who are generally very pretty and of easy, attractive, and sufficiently modest manners. The working costume worn by the lower classes in the streets of Cottbus and elsewhere is, of course, somewhat less elaborate but generally well toned in color. Those women who act as nurses in the larger cities are usually of middle or more advanced age. They are very liable in their profession and have earned for the Spreewald the popular name of "The nurse factory."



In religion the Wends of Bautzen are mainly Catholic and their special church in that town is a fine old Gothic edifice with handsome stained-glass windows. Those of the Spreewald, on the other hand, are almost exclusively Protestant and their Churches are, with one or two exceptions, uninteresting though often very old and always substantial buildings. The great object of the visitor is to seek the Spreewald on a Sunday or festival day in order to see the people go to Church and come out again, which is, indeed, a remarkable sight, and the best season of the year is the early spring, or the months of August and September, because if the visit is made in midsummer it will be rendered unendurable from gnats, mosquitoes, and other woodland pests or marsh-breeding insects. In September, of course, the Autumn colors and the picturesque harvest scenes of the ingathering of the second crop, are a great attraction, but the really best time, the time which the genuine German "Ausflüger" selects for this charming outing is "Fröhliche Pfingsten," or the Whitsuntide holidays, providing Pentecost does not fall too early for the verdure, frondage, and early spring blooms to be seasonably developed. The Teuton has a traditional love of the forest and Whitsuntide is to him, as to the Jews of old, a veritable feast of Tabernacles. Then, indeed, do all good

Germans take to themselves "the boughs of goodly trees, the branches of palm trees, and the boughs of thick trees and willows of the brook." The boughs adorn the outside of their town, village or city houses, and even their steamboats and vehicles, but for "the willows of the brook" the North German, if he lives reasonably near enough, will unquestionably seek the Spreewald. The stranger, however, who *wishes to see the local costumes in all their glory* must not time his visit for Advent, Lent, or any other Lutheran Feast-day, nor for Easter, Whit or Trinity Sunday, because, by a strange contradiction of ideas, on any great feast or fast the Church-going garb is always the same color and that color is entirely *black*, except the head dress which is plain white, but on the Monday following any of these great Sundays, or on the day after Christmas, which the Germans always keep as the *zweite Fest*, with a solemnity equal to the first, nothing can be found arrayed as any of these *Spreewälderinnen*.



The great objective point for all strangers to see the "*Kirchgang*" is Burg, an insignificant little village about two hours' drive from Cottbus, but the principal settlement of what is known as the "*Kolonia*" and the central starting or finishing point of most tourists, why so, is difficult to comprehend; for the Church there is of itself very ordinary. To the mind of the writer the choicest spot, on a Sunday, is the little village of Werben, about a mile south of Burg on the road to Cottbus. It is practically ignored by the guide books and it was almost by accident that the writer halted there at all, but it furnished a sight for the Gods—of the gallery! The Church, upward of three hundred years old, is both exteriorly and interiorly a striking piece of quaint architecture, the most interesting of its kind in the entire district. Inside, its quaint organ loft painted all over with fat Dutch-looking little cherubs, all red in the face from their vigorous efforts at performing on all sorts of impossible looking musical instruments, the high-backed pews or enclosed benches, the worm-eaten, age-sunken brick, and wooden floor, the huge tumbledown joists and massive iron door latches, the great faded paint and gilt bedizened pulpit

uplifted high in air over the communion table, the faded and dust-covered memorial wreaths on the walls and gallery fronts contrasting with the fresh Pentecostal branches intermingled with them from roof and rafter, formed an appropriate enclosure to the eccentric-looking congregation, the men all in black stretching over the galleries, the women in the same sombre hue, excepting their snow-white head coverings, all grasping umbrellas that for size and the quaintly artistic decoration of their massive brass or ivory handles, would lead one to believe that historians were mistaken about Jonas Hanaway of London having invented that most useful article only so late as the middle of the eighteenth century, for these were surely, the earliest *replicæ* of one devised by Noah to protect his entire family of eight at the time of the flood. And when that congregation rose after the sermon and singing, and started for home across the roads and fields, one would have thought that the Lord having threatened Egypt with only seven plagues had created an eighth one in the form of great stork-like or ostrich-shaped birds of prey with black bodies and huge flapping white wings to swoop down upon these peaceful fields and groves, to punish some secret infraction of His law by the innocent looking latter-day generations possessing them. Burg was reached in time to see part of its congregation, but all the "starch" was taken out of its multitudinous petticoats after seeing the Church and worshippers at Werben.

For touring purposes the district is divided into the *Unter- and Ober-Spreewald*. The former is the more generally sought by the hurried tourist, but which of them is the finer is a matter of taste. In the lower the foliage is said to be richer and more majestic, but not so extensive, nor is there such a continuous and charming diversity of scenery, nor the attractive villages possessed by the Upper Section, where also can better and more easily be seen all the more important local peculiarities, customs, dress and manner of living pertaining to the many-centuried and interesting history of this curious race, to say nothing of the modern requirements of better inns and traveling accommodations. One day and a night is enough to give a general idea of the locality, but at least a week can be spent with profit and exquisite pleasure in both the upper and lower sections. The

most usual tour is to arrive at Lübben or Cottbus on a Saturday afternoon, remaining there for the night, and from the latter place taking care to reach Burg, by carriage or a little steam tramway, on Sunday morning. Thence by boat, with frequent stoppages, to rest the *Fährmann* and refresh the passengers, via *Forsthaus Eiche*, *Kannow Mühle*, *Polenz Schanke*, *Wotschofska* a favorite resort, where a halt is made for dinner, the *specialty* of the extensive *menu* being stewed eels and Spreewald sauce, with German egg crullers in every way as fine and similar in every respect but one, to those made by our American fine-cake bakers and used so frequently at afternoon "teas," the one difference being that the native German production is about six times the size of the American counterpart. The journey, which is never fatiguing but ever exciting new wonder and pleasure, proceeds in a drifting, dream-like ecstasy through arched vistas, fairy-like glades, and sky-reaching perspectives of elms and birches, or through smiling *Wiesen* of delicate willows, meadow flowers, water lillies and ferns to *Leipe* and *Lehde*, the latter being known from its peculiar picturesqueness as the "Venice of the Spreewald," the favorite resort of sylvan artists. And then, as the afternoon sun begins to decline, the punt rounds into the deeper, wider and quicker current of the exquisite and swan-skimmed little harbor of Lübbenau, and the day's trip of six hours is finished in resting here for the night, to enjoy the moonlight effect on bower, glade and stream to the serenade of the cuckoo or mayhap the nightingale.



From Lübbenau one can reach the very attractive town of Lübben in ten minutes by rail. The writer, nevertheless, determined to continue the trip entirely by punt. The suggestion seemed to inspire even the willing boatman with surprise, though why so, only the experience demonstrated. Starting at noon the next day the route led, at first, through canals serving as drains to the truck farms on their banks, then suddenly veering from the prescribed course the boatman darted across the inundated meadows. The sun had disappeared behind thick clouds, a cold "rushing wind" storm suddenly rose, the waves began to play like dolphins over our shallow and open

boat, threatening to deluge or swamp us. On we rushed through bits of woodland and underbrushes, rows of vegetable patches, or fields of grain or rushes as tall as a man, that crackled and crumpled and fell before our all-conquering prow. Ever and anon we were in momentary danger of being wrecked, not against an iceberg or hidden rock, but fouled on a concealed cabbage bed, or foundered against a haystack. But at length, all dangers safely past, we happily beheld the spires of Lübben rising in the distance; the water journey which usually occupies three hours, was in this instance to be accomplished in half the time, and soon we glided into our port's verdure-smiling quays whence after a renewed rest in its beautiful environs, we started by train—Jupiter Pluvius again threatening—on our homeward journey. Our Whitsuntide holiday was ended.

SEEN BY THE WAY

BY EUGÉNIE UHLRICH

FRANCE is the country where experiments seem to be made for the nations. She gives us examples, the most fantastic and the most wicked, but also, thank Heaven, the most exalting and the most pious.

**A NEW SOCIETY
OR MOTHERS** In a century in which all the powers of evil have seemed concentrated in the various countries against the Christian education of youth, it was perhaps natural that the genius of the French nation, on the other hand, should express itself in special efforts toward the opposition of this spirit.

Of the movements inaugurated in this direction none, perhaps, has a greater power of growing good within itself than the Archconfraternity of Christian Mothers. Its origin would naturally be connected with some woman of piety and understanding, and so it was. In the northern part of France there lived, about the middle of the last century, a woman endowed with rare qualities both of mind and heart. Her name was Louise Josson de Bilhem, and she was the wife of a court official. Her gifts were of that distinguished yet amiable kind which

inevitably must make of a woman a leader in the circle in which she spends her life. Madame de Bilhem was the ideal of the "valiant woman" in Proverbs, in whom the heart of her husband trusteth, who put out her hand to strong things, and whose children rose up and called her blessed. Wherever a noble work was undertaken or was in progress in the city, she was, as a matter of course, one of its most zealous workers. In the course of her activities she naturally saw how the influence of home education was waning and she heard, too, the pious wishes of some Christian mothers who, solicitous about the welfare of their children, were desirous of laboring in concert to protect their innocence and their religion. Madame de Bilhem was herself a mother. She could therefore understand very readily the depth of the fear which must have filled the hearts of these conscientious women. She could not resist her great desire of uniting these pious mothers and, if possible, enabling them, by assisting one another, to care the better for the welfare of their children. One might say it was a pioneer woman's club for the promotion, however, of the most original and exclusive of all women's interests, the very one from which other clubs have been accused of leading her away. Madame de Bilhem went to work with her wonted activity and thoughtfulness. On the first day of the month of May, 1850, the Christian mothers of Lille, in France, assembled to pour forth their prayers for one another and for their children. This was the first union and the first public meeting of Christian mothers. The members of this meeting, hardly conscious of the great and far-reaching influence their action was to have, gave to their incipient Confraternity the power to grow everywhere by making of it an organization under the direction of their own pastors. In that way they put no limitation of places nor of peculiar spiritual direction upon their work. The fact that the Society originated with the mothers was, perhaps, in itself a dispensation of divine providence, for our interest is always greater in that which we do for ourselves than in that which is done for us. Moreover, its benefit is infinitely more lasting. They probably recognized, also, with the wisdom of experienced mother-hearts the deep meaning of the influence of the mother on the regeneration of society, a regeneration that, however great outside influences may be,

must, in the end, have its root and chief nourishment in the work and the mind of the mothers.

The propagation of the Confraternity was extremely rapid in Europe. The little band of pious mothers at Lille had, by the end of the century, grown to far over a million members, and had spread from France into Germany and into the United States.

On January 16, 1881, the Confraternity of Christian Mothers, which had been canonically erected in St. Augustine's Church, in Pittsburgh, Pa., was raised to the rank of Archconfraternity, with the right of aggregation, "*Cum jure aggregandi*."

After its foundation the Confraternity received the approbation of Pius IX, who said, among other things: "We have already Confraternities for all ages, all needs and all conditions in life, except for mothers of families. Now, in this our age it is precisely the family which is attacked by modern impiety." Pope Leo XIII himself is the founder of the American Archconfraternity, and has enriched it with indulgences and privileges. The object of this American Archconfraternity of Christian Mothers, concisely and completely expressed, is this:

To gather all such mothers who are of good will; to unite them more closely by mutual intercession and communion of prayers and merits; to teach them how to become truly Christian mothers; hereby enabling them to give to their children that Christian education which is most needed in this country at the present time.

Any society of women who adopt this object as their own can be attached to the Archconfraternity, and will share in all its privileges from the date of affiliation.

The element in the Archconfraternity which makes it so vitally interesting at the present time is that it suggests within itself the possibility of having for its scope the education of mothers, first and foremost, of course, in religious lines, and after that in physical and practical ways, also. It has thus within itself the power of doing for women all over the country, and through them for their families, to an incalculable extent, and through the agency most proper for such work—the home—precisely the kind of work which can best offset the vast and fascinating influences of clubs, settlements and so on. These are agencies which, in themselves, inspired by philanthropic and educational methods, have the power of accomplishing much good work.

Still, whatever they may mean for outsiders, for the Catholic there is within them nearly always an insidious influence against religion, the more dangerous because it is apt to be so pleasant.

The first growth of the Confraternity was among the German-speaking parishes, but lately there has been a considerable increase in English-speaking members. So much so, in fact, that the organ of the Confraternity, *The Christian Mother*, is now issued in English, as well as in German. It is a neat little magazine, following closely the lines of the purposes of the Confraternity. It is to be hoped that success in the service of its cause will go with it.

TO A BABY

BY THOMAS WALSH

LITTLE lips, little hands that recall
To me memories fonder than all,
Clasp me close for a moment and hear
What a throb my heart keeps for its dear—
Only a moment and then
You may back to your frolic again.
I am sad with the longings of old
For the laughter and sunshine grown cold
And I find in the light of your face
The epitome fleet of their grace.
For your eyes with their eloquent glance
Take me back to my dreams of romance,
And I hail on your brow undefiled
The soul of the man in the child.
God gave you in birthright above
A paramount claim to my love;
For your name—for yourself—you have won
With a smile what no other had done;
And my heart for a blessing would reach
From its depths to the summits of speech.

A COMPARATIVE STUDY OF FRENCH AND SHAKSPERIAN TRAGEDY

BY JEAN F. P. DES GARENNES, A.M., LL.M.

I—SHAKSPERE AND CORNEILLE

“THE PROPER STUDY OF MANKIND IS MAN”

THE Poet was a philosopher when he proclaimed this truth, but the law which he expounded was not new. It lies at the very root of dramatic conception, and accounts for the fact that all literatures worthy of the name have had their dramatic development. What degree of perfection such development has reached must of necessity have varied at different times and among different peoples. The art of photography achieves particular results in certain hands and under particular conditions; the reflections of a mirror vary with the object presented to it and with the angle at which it is being held; so the true dramatic genius, the manifestation of which might properly be called the moral photography of man, the mirror of life, must and does present varying phases at different epochs and in various localities.

Our pleasant and interesting task is to examine together with an eye to comparison, the two most inviting and prolific fields of what may still be termed the modern drama, the tragedy of Shakspeare and that of the French masters.

We shall restrict our talks to the realms of tragedy. And indeed the limits of this sketch are necessarily so narrow that a more appropriate title would no doubt have been, “*Suggestions* for a comparative study of French and Shaksperian Tragedy.”

Of the former school we shall confine ourselves to the consideration of the two greatest and most justly admired exponents the grand Corneille, the classic and polished Racine.

We shall not wander back into the origins of either the English or the French drama. Through what stages either passed before attaining its full growth, what disappointments were encountered, what failures were met with before true

advance was made in the art, it would be idle here to inquire into. Nor can we do more, even as to the authors before us, than to bring out, perhaps somewhat disconnectedly, a very few salient points of similarity or instances of contrast between them and between their productions. But we shall take some of the most important among the latter, and we shall strive to ascertain:

First: What qualities or defects they possess in common.

Secondly: What different laws or principles, or what varied application of the same laws or principles, differentiate them from one another.

And while we cannot pretend to cover in this space the entire field which the subject would open, we shall deem ourselves fortunate enough if we succeed in arousing interest in this as yet unexplored branch (at least directly) of comparative study, and if we waken some more learned and more competent critic to take up and to carry on into a fuller, a more complete analysis, the discussion which we are now only inaugurating.

And now, were we asked to define in one word the broad lines of distinction which differentiate Shakspeare, Corneille and Racine from one another, we would reply by classing Shakspeare's tragedy as romantic, that of Corneille as idealistic, that of Racine as Grecian. Not that Shakspeare is never classical, Corneille never real, or Racine never modern, but that Shakspeare's greater freedom infuses into his works an all-pervading atmosphere of romance—to the extent indeed that according to certain enlightened commentators, he would probably, if he had lived now-a-days, have transformed many of his plays into romances or stories; while Corneille drove from French tragedy many vestiges of romance that it bore until his apparition, and Racine's dramas molded themselves almost exclusively on the Grecian models. And yet we must here note a paradox. Of the two, Corneille and Racine, we shall see that the more resemblant to Shakspeare, the more similar to him in breadth of conception, in perfection of touch, in thoroughness of deliniation, in resourcefulness of method, in power of word painting, in full mastery of all the secrets of his art, was Racine, the classic. We shall see that Shakspeare and Corneille, while dealing much with the same passions, viewed them from different standpoints, treated them in different ways, and drew

from them different lessons. We shall find that Shakspeare, in this respect, is more passive than Corneille, who on the contrary gives his characters more active, i.e. more self-controlling parts, makes them struggle more directly against their rising passions than do the men and women of the bard of Avon.

We shall find that all three applied to history for subject matter, though to a varied extent, and each for a particular purpose. One common use, however, they made of it. A perusal of the most prominent names among their leading characters, Hamlet, Macbeth, Lear, Brutus, Horatius, Othello, Cinna, Nero, Cleopatra, Andromache, Athalie, Phedra, and so forth, will demonstrate how unanimous were our poets in their realization of the dramatic possibilities presented by the passions of the great of this world. And indeed, what could be more natural or more logical? What souls are there to offer more sweeping battleground to the passions of man than those of these sovereign personalities, who, as has been justly remarked, so far from being subjected to the restraint imposed by laws on other men, were frequently themselves both the source and the sanction of justice in their own domains, who could cloak and mask under pretense of public good the boldest indulgence of their basest caprice, who could give free rein to their unscrupulous ambition, flatter without shame or measure their most unholy love, and vent without justice or mercy their most bitter hate?

So that we find the great of this world much in the foreground of these different schools of tragedy, and can there observe and behold the passions in all the plentitude of their dramatic splendor.

But let us particularize a little, and let us examine seriatim a few of the plays and characters from which we are to justify the conclusions which we have just forecast. We shall begin with the earliest masterpiece of Corneille, the *Cid*, that stirring beautiful drama, so touching in its intensity, so sublime in its ideal conceptions, through which the poet first endowed the tragedy of France with a true notion of its scope and character. We have before us the ever fruitful theme of the tender passion—the holiest fires of youth welding together two hearts as fresh, as pure, and as true as ever breathed forth their fragrance in

the garden of virtue. We behold the most sacred mutual devotion subjected to the severest, the most crucial test that dramatic ingenuity could devise, and we witness a moral struggle which for poignancy of action, and for heroic grandeur, surpasses every other treatment of this theme that we have thus far discovered.

The play is built upon an old Spanish legend, and deals with that period of Spanish history when the Moors kept old Castile constantly on the alert. Rodrigue, a young nobleman and knight of great promise, has won the heart of Chimene, the daughter of Spain's foremost warrior. But while the two are basking in the blissful enjoyment of their common devotion, what thunderbolt is hurled to crush their happiness and to raise between them a very barrier of blood! Her father has offered insult to his sire! The affront must be washed. It must be washed by him in the blood of the offender, it must be washed by him in the blood of her father. He must retrieve his father's honor and his own. To retrieve these he must make her an orphan. He must appear before her as the slayer of her sire. The hand with which he has sworn to protect her must stop the fount of her own blood. Behold the eminently dramatic situation which Corneille has developed with such incredible power!

Would that I had space to quote you that pathetic scene wherein Rodrigue's father, bent beneath the exhausting burdens of age, summons his heartbroken son to take up his quarrel and to settle their common grievance. Then follows the struggle in the soul of the young man. It is one of those solemn moments in life when one's whole moral being is on trial, when the entire training of a life-time is to be put to the crucial test, when, if ever, a man must prove himself worthy of the name, when for the first time he really sounds his own depth and acquires of himself an accurate measure. But the struggle is only of an instant. Not even love and happiness could be bought at the price of honor. The challenge is soon made, and in characteristic words the outraged son calls to mortal combat the man whose daughter is dearer to him than his own life.

—"Oh Count! A word with thee! Thou knowest Don Diegue?"

—"Yes."

—"Knowest thou that this old man was the very valor and glory of his day? Dost thou know it?"

—"Perhaps!"

—"Dost thou know that this fire which gleams in my eye is his blood? Dost thou?"

—"What care I?"

—"But a short distance hence shall I enlighten thee."

—"Poor presumptuous youth!"

—"Speak with calmness my lord; that I am young is true, but valor with the well-born does not wait on maturer years."

—"Thou wouldst measure thyself with me! What conceit is this thou who never yet wast seen to bear arms!"

—"My kinsmen scorn to serve as novices. None but a master-stroke must mark their first exploit."

—"Knowest thou who I am?"

—"Yes! at the mere mention of thy name all other men save I might well tremble with dread; those laurels which illumine thy victorious brow seem to proclaim indeed my fated doom. I am rashly defying an ever-conquering arm; but my strength shall not fail me, for my heart remains stout. To him who avenges his father is naught impossible. Your arm is unconquered but not invincible."

—"Well do I recognize in thy present speech this great heart which I have observed with such pride and joy. As I beheld in thee the honor of Castile, in my soul I gladly destined thee my daughter. I know thy devotion and rejoice to see that in all thy conduct thy duty steers thee, that thy exalted virtue justifies my esteem, that in the choice I had made my judgment went not astray. But my compassion for thee pleads in thy behalf. Thy courage I admire, but I pity thy youth. Force not on me so unequal a combat. Vanquishing without peril, one triumphs without glory; and regret for thy death would alone be left to me."

—"What disgraceful pity now follows thy boldness! Thou who didst ravish my honor, dare not assail my life!"

—"Art thou so tired of living?"

—"Dost thou so fear to die?"

—"Come, thou dost but thy duty; that son degenerates, who but for one moment survives his father's honor."

The interest heightens as Chimene, the heroine, lays bare before her confidante her mangled, tortured heart. In that mortal combat, one half of her life is slaying the other half. Trembling, she awaits the verdict that is to be rendered by the arbitrament of arms. Alas, the issue is but too precipitated, and Chimene's father dies at the hand of her lover.

Here begins indeed the deep pathos of this tragedy. Chimene is too loyal to her father to hesitate a moment in taking steps to have his slayer punished. But who is that slayer? Can she forget his claims on her? And realizing, as she does, the cause of the encounter, can she stifle in her breast the love that she bears him? Ah! how her heart is rent in twain between these two imperious sentiments! She owes a duty to her father's memory, but her love for his slayer grows, if possible, in spite

of herself, for his act was that of a man, and she feels that she would have despised him had he taken another stand. Her passion combats her very resentment; beyond her enemy she still sees her lover, and in spite of all her wrath, Rodrigue in her heart still fights for the mastery. Yes, in her very bosom Rodrigue and her father still struggle for supremacy. She feels Rodrigue now on the attack, now pressing, now yielding, now defending, now strong, now weak, and now and then triumphant. But fear not, she has learned from Rodrigue himself where lay the path of duty. Her heart may be broken, but her soul remains firm, and to be true to herself she strives to ignore her love. Yet does she fear to obtain his head, at the very moment that she demands it; and she prays that her death may follow his when she will have obtained his condemnation.

Her father and her lover! One taken away, and to avenge that one she must lose the other. This her honor demands. He has set her an heroic example, and she must follow it. Her self-sacrifice must correspond to his. Had he not offended her he would have been unworthy of her; did she not prosecute him, she would prove unworthy of him.

Her insistence with the king, from whom she demands her lover's punishment, and who reads accurately within her heart, obtains that her cause be espoused by a knight of the court. The victor in this combat, whoever he be, is to obtain her hand in marriage. This condition of reward has been set by the king himself, and Chimene has given her consent. Rodrigue disarms his opponent, but refuses to take the life of a man combating for Chimene. The latter, ever true to her father's memory, and ever heroically struggling against a passion which she must acknowledge, demands another ordeal for Rodrigue. The sovereign, however, once for all, assumes control of the situation; and the denouement points to a reconciliation, and to the restoration, at some future day, of the two lovers' happiness.

The innovation brought by this play into the French drama consisted essentially in this, that for the first time in its history, French tragedy was truly and genuinely tragic. Till then its tone had been rather romantic and adventurous. How did Corneille effect this transformation, and how, at the same time, did he create something different from the *Romeo and Juliet* of

our own tragic poet? For we must bear in mind throughout this discussion the parallel which we have sought to establish.

In one general respect the two plays are similar. On both sides the love is of the purest kind; on both sides it is subjected to a test which only enhances and intensifies its nature. In each, the softened tone of lyrical effusion mingles its tender note with the crashing harmony of the tragic music; it is the helpless stream of love whose waters are thrashed into foam by the invading torrent of a pitiless fate. But further than this the analogy cannot be said to extend. The two plays are essentially dissimilar in their conception, for the struggle in each is fundamentally distinct. The test that tries the soul is of an opposite character, and the battle-ground is on a totally different field. Now, which of the two poets, in treating this passion of love, has lifted us within closer range of Tragedy's frowning summits?

Note that, as we follow the lovers of Verona, one sentiment alone enters our breast: deep, sympathetic pity for their unhappy end. We mourn as we behold their cruel destiny. With harrowed hearts we witness their destruction. But at this point our anxiety ceases. We are spared the anguish of a conflict that tears the soul. Such is the romantic character of the play that the disturbing elements are all external. Not once are we called upon to tremble for the faith or virtue of our hero and heroine; there is no pang of anxiety for the doubtful issue of a moral problem, on the solution of which will depend our moral sympathy with, or just contempt for, the principal characters. We are sure and we remain sure of Romeo and Juliet's plighted faith, and in this measure at least we remain content and unconcerned. Their death, at first, is a shock; but a second thought reconciles us to it. We realize that death for them had lost all its terrors; that it was not the darkening spectre of premature dissolution, rather the welcome and gladdening deliverer from a bondage which had become insufferable. It was not the scornful and ruthless mower of their mutual happiness, but the kind and merciful regenerator of their common destinies. And thus, saddened, but resigned, we garland their silent tomb, and we bid them rest softly from their pains, as with muffled tread we leave the hallowed spot.

But note the contrast in Corneille's tragedy, and understand

what we meant when we declared that Corneille's characters are frequently more active, *i. e.*, are more self-controlling than those of Shakspeare, that they struggle more directly against their passions clamoring for supremacy. Corneille, in this play, transfers his mainspring of action from exterior causes, as had been customary until then, to purely internal motives. The persecution of love comes not from outside interferences; the fight must be fought on more delicate ground, with a stronger and more dangerous foe. The most sacred moral obligation, the unflinching duties of filial devotion cry out with imperious voice and demand recognition.

Can we fail to see now, the moral point, the moral controversy suggested by the play? What will be the outcome of this terrific ordeal? Have we not cause to fear lest the love that Rodrigue and Chimene bear each other weaken even for a moment their determination to do their full duty? While we sympathize with their passion, must we refuse them our respect? Will they trample, crush themselves under foot, or must they forfeit our esteem? In "Romeo and Juliet" our regard for the characters was safe. Whatever might happen, we remained spectators of the play, and did not partake in the struggle. But here our own ideals, our own aspirations, our own feelings and sympathies are at stake; and our own, our very breath is borne off on the raging tempest.

And here arises another difference between Shakspeare's romantic play and the "Cid." Romeo and Juliet remained practically subject to the influence of the atmosphere in which they were situated and to the impulse of the moment at which they acted. They obeyed, as it were, blindly, a fatal force which drew them together and which led them on to their final death. Chimene and Rodrigue were not the products, but the masters, the designers of their own conduct. Corneille here, for the first time, substituted Will for chance or fortune in the French drama, and his characters carved their own destiny, instead of passively submitting to hazard. It is by this means that he not only made his characters moral personages, making them act throughout with a full sense of their responsibility, but also lifted them to the very highest plane of tragedy, where we behold them in the throes of a struggle which attains the highest, the

supreme degree of pathos, and which lifts them above and beyond themselves.

Compare with this situation the death of Romeo and Juliet. The latter is indeed sorrowful; but there is no sacrifice, no circumstance to make it truly tragic. They died because they preferred death to life; they followed and obeyed their own bent; whereas there had been more tragedy probably in their curbing their desire and living on to fight the battle in their own hearts. Something higher and more valuable, something dearer and more precious than life itself must be at stake, if the drama be to reach the loftiest heights of tragedy, and if the spectator be to derive therefrom veritable emotion.

We have dwelt perhaps at length on this drama of the "Cid;" but it was to point out to the reader the proper standard of difference which one may expect to find almost everywhere if one stops to compare the works of Shakspeare with those of Corneille. The passive nature of some of the English author's most famous characters will be further appreciated by a recollection of Hamlet and Macbeth. This last named personage, as you well remember, is, throughout, the obedient tool of outside influences as well as of his own passion. If his breast for a moment become a seat of war, the moment is but short and his surrender is soon complete. Lady Macbeth alone sustains an active part; and even she is somewhat passive, since she is mastered by, and not mistress of, her devouring ambition. Hamlet is in a sense the personification of weak, irresolute manhood. I cannot refrain here from quoting in this connection the striking analysis made of this character and of its applicability to man, in general, by the late Senator C. K. Davis, late chairman of the Senate Committee on Foreign Relations, and a man whose scholarly attainments fittingly adorned the dignified body of which he was so worthy a member. Senator Davis, in his lecture on Hamlet says:

"Hamlet, in his weakness, is man, and he is every man. He is kept alive by all men by self-recognition. He, calm and impassive, now that his bitter experience is over, can tell us what *we* are. We see in him our innermost parts, our grossest attributes, our most evanescent spiritualities. His is our life, and we see 'what a piece of work is man.'"

"We come face to face with life. There it is all stretched out before us so beautiful to see that we cannot think it has an end. But from the very dew and flowers of our spring exhales a poison which blasts us forever—and we are Hamlet.

"Life goes on but our great purposes are beaten down by some malign force; the diadems of success with which we crown ourselves burn upon our brows and consume us; our wills become infirm; we palter with our duties; we resolve that we will act the part of men, but fail to do so in the very midst of our resolution—and we are Hamlet.

"We are snatched up by some convulsion and are hurled to and fro as if the powers of the air were making their devilish sport with us in the coldest regions of upper darkness—and we are Hamlet.

"Love, Paphian at once and pure, comes toward us like a dawn carolling with all the music of the morning garlanded and bearing wreaths of all the flowers. But even as she reaches forth her embracing arms, her face wanes, her eyes darkle, her mind wanders away, the song becomes a dirge the flowers fade and she hands us fennel and rue rosemaries for remembrance, and pansies for thought, all withered—and we are Hamlet

"And then *we* change. Melancholy claims us. God alone knows us and pities us. We make delusions our familiars and our home is darkness. Life ends with no purpose accomplished, ourselves a riddle—and we are Hamlet to the grave."

I do not, of course, contend that Shakspeare is absolutely devoid of active, positive characters, nor that Corneille's impersonations are all virtuous and admirable men and women. But I deem it quite safe to agree with a number of commentators and critics, that the latter in general, at least in his earlier masterpieces, paints men as they ought to be, whilst the former describes them as they really are. To enter into a discussion as to the relative merits, or superiority, of either method would be to digress from our immediate subject, and to inaugurate an argument at the end of which the reader would very likely preserve his original opinion.

We shall proceed next time with our investigation, retaining such conclusions as we may wish to draw until the termination of our course.

(To be continued.)

A STUDY OF JULIUS CÆSAR

By W. F. P. STOCKLEY, M.A., OF THE UNIVERSITY OF OTTAWA

VI—PHILOSOPHIES IN JULIUS CÆSAR

Dryden has these words, in the *Religio Laici*:

“Least of all could their endeavor find
What most concerned the good of human kind:
For happiness was never to be found;
But vanished from them like enchanted ground.
One thought Content the good to be enjoyed;
This every little accident destroyed:
The wiser madmen did for Virtue toil
A thorny or at best a barren soil:
In pleasure some their glutton souls would steep
But found their line too short the well too deep;
And leaky vessels which no bliss could keep.
Thus anxious thoughts in endless circles roll
Without a center where to fix the soul.”

Here he is writing of the Greek and Roman philosophers, and it seems a cavalier way in which to dismiss great minds. But Dryden had begun his poem with the thought that reason is a dim light; compared with faith, as moon to sun. He certainly does not seek to deny the ratio *preambula fidei*; and concerning Dryden's own mind, the last lines above quoted show a sign of the seeking for the greater certainty, for faith, in the Catholic sense, for knowledge. There is even the line, more expressive, perhaps, than he knew, of his pre-Catholic mind:

“Such an omniscient Church we wish indeed.”

His words may be taken, then, not as an insult, not as a belittling of human intelligence, but as revealing a certain noble dissatisfaction, as recalling the simple facts, that men have sought much and long, and have not found; that they seem incapable of fixing on the *summum bonum*, or of living in accordance with what they may even decide is best. Often, the more

they know and think, the more they doubt, the more they are troubled, the darker seems the cloud that is hung over their destiny. These are the commonplaces of the history of our minds. And the same problems remain for us; they can never grow old. Many minds with or without the refuge citadel of faith—the mental workshop where wits may best be tempered—must ever feel the need of testing reason to its utter limit; they are so constituted that they desire to see as far as may be; they hesitate, they wonder, they admire, they deny themselves, they pursue pleasure, coarse or refined, and they watch the results even as did Cicero, Brutus, and Cassius. They likewise find, to use Goldsmith's image, "this same philosophy is a good horse in the stable but an arrant jade on a journey."* While Cicero's young daughter lived, he reasoned well; in her death he was helpless and hopeless, and yet philosophically pretentious, and trying to be more self-deceiving than his heart would allow. He is often quoted as a "natural" witness against suicide. But he killed himself.

So strong, yet so weak, he held a middle course; speaking nobly; raising great ideals of what should be the wise and happy man; but dissatisfied with school of philosophy around; for he did not forget the mass of men, who without time or inclination for theorizing or study, should be, if not respected in their traditional beliefs, yet considered and taken into account. In those few words to Casca during the prodigious night, he allows,

"Indeed it is a strange-disposed time:
But men may construe things after their fashion
Clean from the purpose of the things themselves."

He does not commit himself; it is characteristic; but he does not deny nor despise.

The aim of the philosopher in his ethics, was and is to find out the highest good; what is wisest; what is best.

The Stoic taught that life being so uncertain, and pleasure and pain so mingled throughout it, inevitable, uncontrollable,

*Those who take the word for the deed write that "Philosophy was, in the decay of the national religion, no intellectual amusement, but the guide of life"—in pre-Christian Rome.

we should face such life unmoved; the sage should be master of himself, indifferent to the foolishness of things external.

"That content surpassing wealth
The sage in meditation found
And walked with inward glory crowned."

"Alas! I have it not," the post-Christian poet had cried;
 "Nor Peace within nor Calm around."

And Cicero made a like confession. At its best, too, as he said of this ideal, it leaves the ordinary man aside, it places before the Stoic sage something impossibly inhuman. On the other hand, he blamed the Epicurean, for that the sage, under this system—all the systems, indeed, sought freedom of the soul from the accidental, the troublesome, from the human—by placing his ideal in happiness, did certainly tend to become a body-worshiper, self-indulgent and gross. Yet Cicero was far from the Cynic's effort at contempt for our bodily conditions.

And, if he would not always affirm the existence of the Gods, he would not impiously deny. The Epicurean materialism shocked him or gave him pause. From him—while Brutus' works are lost—we have so many works touching on ethics, if not on religion, that we continue with him, watching the others we here meet, in their theories, and then in their practice. What did they say, and do?

Here, at the outset of the play are fearful aspects of nature and aberrations: are these signs to be held not only as prodigies, but also as portents? Casca at least hath some religion in him that he doth fear:

"CASCA Cassius, what night is this!

CAS. A very pleasing night to honest men.

CASCA. Who ever knew the heavens menace so?

Cas. Those that have known the earth so full of faults.

For my part, I have walk'd about the streets

Submitting me unto the perilous night

And thus unbraced, Casca, as you see

Have bared my bosom to the thunder-storm:

And when the cross blue lightning seem'd to open

The breast of heaven, I did present myself

Even in the aim and very flash of it.

CASCA. But wherefore did you so much tempt the heavens?

It is the part of men to fear and tremble
When the most mighty gods by tokens send
Such dreadful heralds to astonish us

CAS. You are dull, Casca, and those sparks of life
That should be in a Roman you do want

Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool and children calculate,
Why all these things change from their ordinance,
Their natures and preformed faculties
To monstrous quality, why, you shall find
That heaven hath infused them with these spirits
To make them instruments of fear and warning
Unto some monstrous state." (i, 3, 42.)

Thus did Cassius, in the vigor of hatred and ambition, fortify himself, as an Epicurean, believing not at all that the gods had a right do with mortal men. But "'tis in ourselves that we are thus or thus. Our bodies are our gardens to the which our wills are gardeners.'" So he might have said* But how restless human he really was; how human, too, as we have seen him, in his yearning, self-troubling affection for a friend. The mystery of pain is a finer truth than Epicurus would have his pupil dream.

Things changed with Cassius and his strength failed him. Into the life of things he was beginning to see with some more of the insight of fear and wonder, even in the form of superstition. And in the last stage of his life's history he thus is looking before and after:

"This is my birth-day; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will
As Pompey was, am I compelled to set
Upon one battle all our liberties.

*As he *did* say that

"Men. . . . are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves that we are underlings." (i, 2, 139.)

You know that I held Epicurus strong
 And his opinion*: Now I change my mind
 And partly credit things that do presage.
 Coming from Sardis, on our former ensign
 Two mighty eagles fell, and there they perch'd,
 Gorging and feeding from our soldiers' hands;
 Who to Phillippi here consorted us:
 This morning are they fled away and gone;
 And in their steads do ravens, crows and kites
 Fly o'er our heads and downward look on us
 As we were sickly prey; their shadows seem
 A canopy most fatal under which
 Our army lies, ready to give up the ghost.

MES. Believe not so.

CAS. I but believe it partly;
 For I am fresh of spirit and resolved
 To meet all perils vey constantly." (v, 1, 71.)

How weak a thing is the heart of a man. What a plaything of fate he is himself; if he be not the child of God. But how wise he begins to become when he knows his weakness. As in the supernatural; the fear of the Lord is the beginning of wisdom. Vauvenargues, with "*La Conscience des Mourants Calomnie leur vie*," may have half a truth, but there would be more of truth in saying that reckless life is an insult to the deathbed. The bravery and finery of pride is cruel mockery there; Hamlet would have told it to Cassius, even before his hour was come: the best philosopher might conclude

"Humility
 The highest virtue, mother of them all"

though the saint had not yet taught him to humble himself beneath the mighty hand of God.

*When, just after the murder, Brutus says:

"Fates, we will know your pleasures:
 That we shall die, we know; 'tis but the time,
 And drawing days out, that men stand upon,"
 Cassius answers:

"Why, he that cuts off twenty years of life
 Cuts off so many years of fearing death."

This, of Cassius, is the speech of a Stoic, the Clarendon Press editor remarks. But not so: Cassius does not say he is not going to fear; he speaks as an Epicurean, thinking to rid himself of what hinders his *summum bonum*, pleasure.

What a beautiful and noble contrast is seen between Cassius in hoped-for prosperity, and in adversity foreshadowed. There are now two noble kinsmen, one in mind and tone.

BRU. . . . This same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then his parting was well made.

CAS. For ever and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.
BRU. Why, then, lead on. O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. Come, ho! away!" (V, I, 112.)

Of course it is a confession of failure. And as Cassius instinctively allows, the philosophy was a theory not fitted for the things that are.

'CAS. I did not think you could have been so angry.
BRU. O Cassius, I am sick of many griefs.
CAS. Of your philosophy you make no use,
If you give place to accidental evils.
BRU. No man bears sorrow better. Portia is dead.
CAS. Ha! Portia!
BRU. She is dead.
CAS. How 'scaped I killing when I cross'd you so?
O insupportable and touching loss.

.

MES. . . . Certain she is dead, and by strange manner.
BRU. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once
I have the patience to endure it now.
CAS. I have as much of this in art as you,
But yet my nature could not bear it so.
BRU. Well, to our work alive."

Not otherwise did the stress of fate drag Brutus from his plan of bearing all. He *had* reasoned out suicide as unworthy

of a stoic; but that was before they dared him with public shame.

"Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself*, I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below." (v, i, 100.)

That was nobly said by Brutus. But it is words before deeds. Still Brutus' emotion, his humanity, are present to the last to show the man in his weakness truer than the philosopher in his strength:

"O that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end
And then the end is known." (v, i, 122.)

How it contrasts with the Cæsar here shown in the vanity of hardness:

"Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come." (ii, 2, 32.)

Yet superstition gnawed within, for all the grandiloquence, and Cæsar's half skeptical fatalism shifts with the moods induced by apprehension or by schemes cunningly devised to lull him in security.

"CAL. Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.

*Catonis nobile letum, of Horace. Which Portia is made to consider after this fashion—in Martial's epigram—

"Conjugis andisset fatum cum Porcia Bruti
Et subtracta sibi quæreret arma dolor,
'Nondum scitis,' ait, 'mortem non posse negari?
Credideram, fatis hoc docuisse patrem?
Dixit et ardentem avido bibit ore favillas
I nunc et ferrum, turba molesta, nega."

Cato stabbed himself, in Utica, when his party was defeated by Cæsar.

ADDISON'S PAPERS ON SIR ROGER DE COVERLEY

BY J. VINCENT CROWNE, PH.D., OF THE COLLEGE OF THE CITY
OF NEW YORK

FORMERLY FELLOW IN ENGLISH, UNIVERSITY OF PENNSYLVANIA

HAVING considered in a recent number the writings of the great nineteenth century essayist, the master of eloquent explanation and argument, whose ambition and achievement it was to make history as fascinating as fiction, it remains to consider the great genius of the eighteenth century, to whom Macaulay's essay has served for thousands as an introduction. Addison, too, was an essayist, but of a far different type. Macaulay's productions belong to what De Quincey, in a happy moment, called "the literature of knowledge;" Addison's, in so far as they are still read with pleasure, to the "literature of power." Macaulay's essays, better called disquisitions or treatises, are formal contributions to our knowledge of history, politics and literature, written with commanding eloquence, but without the genial warmth, the personality, the simple human interest, which belong to that literature which is properly called "Fine Art." Addison is concerned with the knowledge which is derived, not from books, but from observation of the society about him, which he depicts in firm and unfading lines. Macaulay is classic because of a style which brought history within the reach of novel-reading young ladies; Addison, because his imagination and humor have placed him among the world's comic geniuses, so that Don Quixote, Falstaff, and Sir Roger de Coverley may be mentioned in a breath. In a word, Macaulay understood literary technique; Addison understood the human heart.

Addison's fame has now stood the test of two centuries, a fair assurance of the opinion of posterity. Every generation of readers and critics has increased the number of admirers of the man and his work. In his twenty-second year, Dryden, the literary dictator of the day, called him "the most ingenious Mr.

Addison of Oxford." "Addison is the best company in the world," said the brilliant Lady Mary Montague. "I believe if he had a mind to be king, he would hardly be refused," said the Tory Swift, at a time when Addison was honorably re-elected to Parliament in the midst of the general ruin of the Whigs. Dr. Johnson accurately describes Addison's writings in the words: "His prose is the model of the middle style; on grave subjects not formal, on light subjects not groveling; pure without scrupulosity, and exact without apparent elaboration; always equable and always easy, without glowing words or pointed sentences. Addison never deviates from his track to snatch a grace; he seeks no ambitious ornaments and tries no hazardous innovations. His page is always luminous, but never blazes in unexpected splendor. . . . Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." The heavy style known as "Johnsonese" resulted from neglect on the good Doctor's part to follow this admirable counsel. Dr. Young speaks of the *Spectator's* "sweet Virgilian prose." With Macaulay's estimate we are already familiar. Thackeray's love for Addison, the man and the writer, found vent in these words, in his "English Humorists": "When Steele's 'Tatler' first began his prattle. Addison, then in Ireland, caught at his friend's notion, poured in paper after paper, and contributed the stores of his mind, the sweet fruits of his reading, the delightful gleanings of his daily observation, with a wonderful profusion, and as it seemed, an almost endless fecundity. He was six and thirty years old; . . . with his friends' discovery of the 'Tatler' Addison's calling was found, and the most delightful talker in the world began to speak."

Mr. Courthope, in agreement with Macaulay, maintains that "to estimate Addison at his real value we must regard him as the chief architect of public opinion in the eighteenth century. . . . He founded a prose style which could be taken as representing the genius and character of the nation." Along with this chorus of praise are heard, however, some notes of another tone. Taine will have it that the "Spectator" is merely "an honest man's manual," . . . "powerful because vulgar, useful because narrow." Arnold, in the "Essay on Literary

Academies," charges Addison with provincialism in tone and thought; he lacks the tone of the "centre," that is, of the most enlightened society of his day. These two critics refuse to recognize in Addison that tone of highbred civility and good humor which is elsewhere universally admired.

Addison's career was in many respects like Macaulay's. Both were Whig statesmen, favored by unusual success in politics and literature; both enjoyed peaceful and even careers, undisturbed by accidents of chance or temperament; both were men of kindly temper, of admirable character. Both were delightful talkers; but while Macaulay crowded the House of Commons, and was at his best in a brilliant drawing-room, Addison's bashful tongue was loosened only at a cozy table at Button's Coffee House, where he presided over his "little senate"—warm-hearted Dick Steele, Phillips, Budgell and Tickell. *There* he talked as Catullus wrote. Addison was, like Macaulay, distinguished as a student, and was for many years a Fellow of Magdalen College, Oxford, well known in learned circles as the author of polished Latin verses; unlike Macaulay, however, his learning would have taken him along the natural road as a University don, or a scholarly rector, like his father, Rev. Launcelot Addison, had not the watchful Whig leader, and patron of letters, Montague, Lord Halifax, robbed the Church of his abilities to give them to the State. For Addison came to manhood at a time when the highest political honors were open to the man who could write a telling political pamphlet. The progress of government towards more constitutional and popular forms, the rise of political parties, the absence of a press, in the modern sense, compelled practical statesmen to look for support to the men of letters in developing and directing public opinion. Diplomatic and household positions, pensions, subsidies were bestowed right and left by Whig and Tory upon the poet and the pamphleteer. Literature and journalism had not become distinct professions, and the greatest geniuses of Queen Anne's age, Addison, Swift, Defoe, were not above producing works devoted to the passing interests of the hour. While Swift must needs content himself with his Dublin Deanship, Addison's service to the Whig party made him a member of Parliament, Under

Secretary, Secretary for Ireland, and one of the Secretaries of State.

Through the influence of Halifax and Somers, the Lord Chancellor, Addison in 1699, in his twenty-seventh year, had been enabled to set out upon his travels in France and Italy, in order to prepare himself for the diplomatic service. His hopes of advancement, however, had been dashed by the death of King William and the gradual rise of the Tories to power, and he was living in rather plain fashion in London, when Halifax obtained him a commission to write a Whiggish poem celebrating Marlborough's victory over the French at Blenheim. This journalistic assignment was so successfully fulfilled that it began a career of uninterrupted political success.

His name lives today, however, not on account of his political success, or his poems, or his tragedy "Cato," which had a memorable first night and a record run, because Whig and Tory insisted on considering its noblest political sentiments as allusions to themselves, but on account of the "Tatler" and the "Spectator." He began to contribute to the former after he saw in it the hand of his old schoolmate at the Charterhouse, Captain, later Sir Richard Steele. The downfall of the Whigs meant the end of the "Tatler," which was partly a political newspaper, and the establishment of the "Spectator," a non-partisan daily, entirely devoid of news.

The subject matter of the "Spectator" is as varied as that of our best magazine, of which it was the pioneer, and is in a sense, the hopelessly inimitable model. Stories, fables, papers on Milton, the Italian opera, the beauty of virtue, on fortune hunters, ladies' head-dresses, descriptions of genteel life in town and country—these succeeded one another in irregular order, but always showing a knowledge of life, a rich humor, a devotion to great things, a style of well-bred ease, that will make the days of Queen Anne, the "teacup-times of hood and hoop, and when the patch was worn," a subject of fascinating interest to remote generations. Of the chief purpose of the work Addison said, in the tenth number: "I shall endeavor to enliven morality with wit, and to temper wit with morality. . . . I have resolved to refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly into

which the age is fallen. . . . It was said of Socrates that he brought philosophy down from Heaven, to inhabit among men; and I shall be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses. I would, therefore, in a very particular manner, recommend these, my speculations, to all well regulated families, that set apart an hour in every morning for tea and bread and butter; and would earnestly advise them, for their good, to order this paper to be punctually served up, and to be looked upon as a part of the tea equipage." But, though Mandeville called him "a parson in a tye-wig," and Taine, "a political economist in a white tie," Addison was incapable of wooing oblivion by publishing a daily sermon against vice and folly. In a word he "tempered wit with morality and enlivened morality with wit." His wit is not merely an ornament or a relief to his morality; it is the body and form of all his better writings. Addison aimed to shatter a vicious and silly code of manners and morals which had been elaborately fostered by the stage, by literature, and by court example, under Charles II and James II, the latter the only Catholic ruler of England since the Reformation. During the "reign of the saints" under Cromwell, the theatres had been closed, the Maypole on the green had been sawed down, Christmas with its games and feasts lasting till Twelfth Night had been erased from the Calendar. The natural rebound took place when the Cavalier came to his own again. Wit and gaiety, tainted with genteel vice, became the badge of loyalty; sobriety and decency were thought to belong to canting, surly Roundheads and republicans. Literature reflected and encouraged these corrupt opinions, and it became the business of Steele and Addison to show that a man might respect the decencies of life and be a more entertaining writer than the least restrained dramatists and romancers of the preceding generation. The "Spectator," like a gentler Thackeray, taught by showing the age its own image, destroyed vicious or silly customs by subtle strokes of polite ridicule.

Addison is one of the pioneers of the modern novel of society. Romances, impossible sentimental tales, collections of unrelated character sketches, had long before been written; but there was

nothing in prose to correspond to the high and the low comedy of English life. Addison created a group of characters, and while they did not tell a story, they at least moved and lived. It remained for Richardson and Fielding to give a full and true picture of characters in action, and we then had the novel. The members of the Spectator Club—Sir Roger, the simple, noble-hearted and somewhat eccentric country gentleman; the Spectator, silent and observant; Will Honeycomb, the gallant and man of the world; Freeport, the British merchant, the model of many a John Bull in later novels; the law-student, who knows the stage better than his "Coke on Littleton"—these were at first sketched in outline by Steele, perhaps under Addison's direction. Then at irregular intervals touches were added here and there. Sir Roger is seen in various surroundings—in Church, in his Hall, in the hunt, in court, as lover, as landlord, and finally enjoying the London sights. That the character might be saved from vandal hands, Addison in one of the later papers published a touching letter from the butler, telling of the knight's death.

The thirty or more papers devoted to Sir Roger, out of more than five hundred, are the basis of Addison's claim to be ranked among the masters in delineation of character. His position as master humorist is illustrated better, at times, certainly in greater breadth of range, by papers on altogether different topics. Sir Roger and Will Honeycomb are the only real characters, the only ones to compare with those of Scott, Dickens and Thackeray. The Spectator himself is a caricature, the exaggeration of a single eccentric trait. The others, though truly drawn, are slight sketches, without the fulness which would rank them with even the minor characters of great comedy and great fiction.

Addison's outlook upon life is that of a serious, kindly soul, with a most acute sense of the ridiculous. He laughs, but never with anger or bitterness; he loves and pities the men and women whose foibles give him such exquisite enjoyment. It is not indignation that writes his lines. There is no cruel or malignant word. He is well bred always. His attitude towards women is almost chivalrous in spite of his earnest efforts to win the belles and toasts of the day from their vanities. Every page reveals a large and tolerant soul, a rare sanity, to use a word dear to our generation. His humor is not of that destructive sort which

defiles great things, not burlesque, which Tennyson considered to be essentially the same as the spirit of anarchy, but the wholesome humor that is found beside noble ideals of life, clearness of mind, and a sense of the goodness of human nature beneath its follies. The style in which Addison revealed himself to the world—for in representing life a man must in part reveal himself—is a rare illustration of the maxim that the style is the man. Addison's account of the bearings of well-bred people in his day may in a manner be taken as describing his own style. In *Spectator* 119, speaking of the change from the elaborate etiquette of the preceding generation, he says: "At present, therefore, an unconstrained carriage, and a certain openness of behavior, are the height of good breeding. The fashionable world is grown free and easy; our manners sit more loose upon us. Nothing is so modish as an agreeable negligence. In a word, good-breeding shows itself most, where to the ordinary eye it appears least." This is exactly Addison, and the manners are a type of the mind.

The humor of the "*Spectator*," based nearly always on the realities of life as seen from a novel point of view, takes the various forms of the humor of character, and of situation, and particularly of a grave irony. An interesting example of the fact that Addison's humor is inherent in his view of the subject, is seen in the paper devoted to Sir Roger's trip to Spring Garden. "We were no sooner come to the Temple Stairs, but we were surrounded with a crowd of watermen, offering us their respective services. Sir Roger, after having looked about him very attentively, spied one with a wooden leg, and immediately gave him orders to get his boat ready. As we were walking towards it, 'You must know,' says Sir Roger, 'I never make use of anybody to row me that has not either lost a leg or an arm. I would rather bate him a few strokes of his oar than not employ an honest man that has been wounded in the Queen's service. If I was a lord or a bishop, and kept a barge, I would not put a fellow in my livery that had not a wooden leg.'" Another view of Sir Roger's eccentric common sense is seen in the paper telling of the *Spectator's* visit to him in the country. "As I was walking with him last night, he asked me how I liked the good man whom I have just now mentioned [the Chaplain], and

without staying for my answer, told me that he was afraid of being insulted with Latin and Greek at his own table, for which reason he desired a particular friend of his at the University to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon." Some of the weaknesses of the Knight are shown in an equally comic way. The Spectator and Sir Roger go to see old Moll White, supposed to be a witch. "Upon our first entering Sir Roger winked to me, and pointed at something that stood behind the door, which upon looking that way I found to be an old broomstaff. At the same time he whispered me in the ear to take notice of a tabby cat that sat in the chimney corner, which as the old Knight told me, lay under as bad a report as Moll White herself; for besides that Moll is said often to accompany her in the same shape, the cat is reported to have spoken twice or thrice in her life, and to have played several pranks above the capacity of an ordinary cat." "As Sir Roger is landlord of the whole congregation he keeps them in very good order, and will suffer nobody to sleep in church besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself or sends his servant to them. Several other of the old Knight's particularities break out upon these occasions; sometimes he will be lengthening out a verse in the singing psalms half a minute after the rest of the congregation have done with it; sometimes when he is pleased with the matter of his devotion, he pronounces 'Amen' three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation or see if any of his tenants are missing."

But the particular work the Spectator aimed to do is best seen in the papers that deal with the ordinary town life in genteel circles. Here ridicule in its simplest and most effective form of grave conformity and imitation, was his usual method. Among the interesting papers on drama and opera is one, No. 13, which is perhaps the best example of the peculiar Addisonian humor. "There is nothing that of late years has afforded matter of greater amusement to the town than Signior Nicolini's combat

with a lion in the Haymarket. . . . I have made it my business to examine whether this pretended lion is really the savage he appears to be, or only a counterfeit. But before I communicate my discoveries, I must acquaint the reader that upon my walking behind the scenes last winter, as I was thinking on something else, I accidentally jostled against a monstrous animal that extremely startled me, and upon my nearer survey of it appeared to be a lion rampant. The lion seeing me very much surprised, told me in a gentle voice that I might come by him, if I pleased; 'for,' said he, 'I do not intend to hurt anybody.' I thanked him very kindly, and passed by him; and in a little time after, saw him leap upon the stage and act his part with very great applause. It has been observed by several that the lion has changed his manner of acting twice or thrice since his first appearance; which will not seem strange, when I acquaint my reader that the lion has been changed upon the audience three several times. The first lion was a candle-snuffer, who being a fellow of a testy choleric temper, overdid his part, and would not suffer himself to be killed so easily as he ought to have done; besides, it was observed of him that he grew more surly every time that he came out of the lion; and having dropped some words in ordinary conversation, as if he had not fought his best; and that he suffered himself to be thrown upon his back in the scuffle, and that he would wrestle with Mr. Nicolini for what he pleased, out of his lion's skin, it was thought proper to discard him. And it is verily believed to this day that, had he been brought upon the stage another time, he would certainly have done mischief. Besides it was objected against the first lion, that he reared himself so high upon his hinder paws and walked in so erect a posture, that he looked more like an old man than a lion.

"The second lion was a tailor by trade, who belonged to the playhouse, and had the character of a mild and peaceable man in his profession. If the former was too furious, this was too sheepish for his part; insomuch that after a short modest walk upon the stage, he would fall at the first touch of Hydaspes, without grappling with him and giving him an opportunity of showing his variety of Italian trips. It is said, indeed, that he once gave him a rip in his flesh-colored doublet; but this was only

to make work for himself in his private character of tailor. I must not omit that it was this second lion who treated me with so much humanity behind the scenes.

"The acting lion at present is, as I am informed, a country gentleman who does it for his diversion, but desires his name may be concealed. He says very handsomely in his own excuse that he does not act for gain, that he indulges an innocent pleasure in it; and that it is better to pass away an evening in this manner than in gaming and drinking; but at the same time says with a very agreeable raillery upon himself, that if his name should be known, the ill-natured world might call him 'the ass in the lion's skin.' This gentleman's temper is made out of such a happy mixture of the mild and the choleric, that he outdoes both his predecessors, and has drawn together greater audiences than have been known in the memory of man. . . . I have related this combat of the lion to show what are at present the reigning entertainments of the polite part of Great Britain."

A paper not so directly satirical, and bordering on extravaganza, is number 235. "It is observed that of late years there has been a certain person in the upper gallery of the playhouse who, when he is pleased with anything that is acted upon the stage, expresses his approbation by a loud knock upon the benches or the wainscot, which may be heard over the whole theater. The person is commonly known by the name of the 'trunk-maker in the upper gallery.' . . . Having made it my business to get the best information I could in a matter of this moment, I find that the trunk-maker, as he is commonly called, is a large black man whom nobody knows. He generally leans forward on a huge oaken plank with great attention to everything that passes on the stage. He is never seen to smile, but upon hearing anything that pleases him, he takes up his staff with both hands and lays it upon the next piece of timber that stands in his way with exceeding vehemence; after which he composes himself in his former posture till such time as something new sets him again at work.

"It has been observed his blow is so well timed that the most judicious critic could never except against it. As soon as any shining thought is expressed in the poet, or any uncommon grace in the actor, he smites the bench or the wainscot. If the

audience does not concur with him, he smites a second time, and if the audience is not yet awakened, looks around him with great wrath and repeats the blow a third time, which never fails to produce the clap. He sometimes lets the audience begin the clap of themselves, and at the conclusion of their applause ratifies it with a single thwack. . . .

"It has been remarked that he has not yet exerted himself with vigour this season. He sometimes plies at the opera, and upon Nicolini's first appearance was said to have demolished three benches in the fury of his applause. He has broken half a dozen oaken planks upon Dogget, and seldom goes away from a tragedy of Shakespeare without leaving the wainscot extremely shattered. . . .

"The audience is not a little abashed if they find themselves betrayed into a clap when their friend in the upper gallery does not come into it; so the actors do not value themselves upon the clap, but regard it as a mere *brutum fulmen*, or empty noise, when it has not the sound of the oaken plank in it. I know it has been given out by those who are enemies to the trunk-maker that he has sometimes been bribed to be in the interest of a bad poet or a vicious player; but this is a surmise which has no foundation; his strokes are always just and his admonitions seasonable. He does not deal about his blows at random, but always hits the right nail on the head. The inexpressible force wherewith he lays them on sufficiently shows the evidence and strength of his conviction. His zeal for a good author is indeed outrageous, and breaks down every fence and partition, every board and plank that stands within the expression of his applause.

"As I do not care for terminating my thoughts in barren speculations, or in reports of pure matter of fact, without drawing something from them for the advantage of my countrymen, I shall take the liberty to make an humble proposal, that whenever the trunk-maker shall depart this life, or whenever he shall have lost the spring of his arm by sickness, old age, infirmity or the like, some able-bodied critic should be advanced to this post, and have a competent salary settled on him for life, to be furnished with bamboos for operas, crab-tree cudgels for comedies, and oaken planks for tragedy, at the public expense, and to the end that this place should be always disposed of according to merit, I would have none preferred to it who has

not given convincing proofs both of a sound judgment and a strong arm, and who could not, upon occasion, either knock down an ox or write a comment upon Horace's *Art of Poetry*."

I shall conclude these quotations with a passage that illustrates in another way the Spectator's delightful seriousness about trifles. "I have a letter from a soap-boiler, who condoles with me very affectionately upon the necessity we both lie under of setting a high price on our commodities since the late tax has been laid upon them, and desiring me, when I next write on that subject, to speak a word or two upon the present duties on castile soap. . . . A large family of daughters have drawn me up a very handsome remonstrance, in which they have set forth that, their father having refused to taken in the Spectator, since the additional price was set upon it, they offered him unanimously to bate him the article of bread and butter in the tea-table account, provided the Spectator might be served up to them every morning as usual, Upon this the old gentleman, being pleased, it seems, with their desire of improving themselves, has granted them the continuance both of the Spectator and their bread and butter, having given particular orders that the tea-table shall be set forth every morning with its customary bill of fare, and without any name of defalcation. . . . If my readers will not go to the price of buying my papers by retail, let them have patience and they may buy them in the lump without the burden of a tax upon them. . . . Every reader is to consider whether it is not better for him to be half a year behind-hand with the fashionable world, than to strain himself beyond his circumstances." (No. 488.)

Addison's humor may at first seem dull beside so much that passes for American humor today in the press and on the stage and his style colorless and weak beside the vehement eloquence of Macaulay. These are among those intellectual prejudices of time and place which wider reading must destroy. The greatest productions of the human mind are distinguished from the less by a certain coldness and self-restraint, by a repose which DeQuincey called "sculpturesque." They do not readily catch a roving eye in search of gaudy effects, but they improve upon acquaintance. This is the test of genuine humor and it is one from which the writings of Addison come forth triumphantly.

PHILOSOPHY OF THE MIDDLE AGES

COMPENDIUM OF FIVE LECTURES*

BY THE VERY REV. D. J. KENNEDY, O.P., S.S.M.

III—CONDITION OF PHILOSOPHY IN THE THIRTEENTH CENTURY

THE story of St. Thomas' vocation to the order of St. Dominic, and of the violent opposition of his mother and brothers, is well known.¹ His mother was ambitious to have her son become one day abbot of the celebrated monastery of Monte Casino, under the shadow of which he was born, and within whose venerable walls seven years of his boyhood had been happily spent. She was, therefore, very much disappointed when her son, who had been sent to study at Naples, received the habit of the Friars Preachers. But the constancy of St. Thomas triumphed over all opposition and he made his religious profession in the convent of Naples, whence he was soon afterwards transferred to Cologne. His course of studies had not been completed when, in 1245, Albertus Magnus, his professor, was ordered to Paris to take the doctor's cap. Thomas was sent with him to continue his studies under the greatest master of the age.²

From the innumerable topics which might be treated, I shall endeavor to select those only which have direct bearing upon the subject under consideration, in the hope that when I shall have finished my discourse you will be prepared to say with me: "The thirteenth century needed a learned and saintly man to *Christianize* philosophy and to systematize theology. This was the lifework of St. Thomas, whom Cardinal Bessarion called "the most saintly of learned men and the most learned of the saints."

When St. Thomas went to Paris, that metropolis was the most important center of learning in the world, and particularly

* Delivered at the Catholic Summer School, Cliff Haven, N. Y.

¹ "Life of St. Thomas." Vols. I and II.

² Ibid. Vol. II, p. 118.

noted as a school of theology. Here, as elsewhere, the old Christian schools and episcopal seminaries had become foundations for the university. The change had been brought about so gradually that no one can assign the exact date of the foundation of the University of Paris. Men had long been dissatisfied with the ancient Christian schools and seminaries. For years the "Trivium"—grammar, logic and rhetoric—had formed the standard of perfection for the ordinary schools, whilst the higher schools taught the "Quadrivium"—arithmetic, geometry, music and astronomy. In the episcopal seminaries a practical training in chant and liturgy, together with a study of the sacred Scriptures, was added. The time had come when men demanded something higher; they demanded an aggregation of schools, governed by a body of Doctors who would divide among themselves the several branches of instruction which, in the public schools, were united under one master; in short, they demanded a university.³ In other words, instead of having all branches of knowledge taught by one man who was supposed to know almost everything, they decided that it would be far better to have a body of teachers, each one a specialist in his own branch. This was the central idea of the medieval university. The greatest of these was the University of Paris.⁴ In France, both Church and state vied with each other in encouraging and assisting both professors and students, and the University of Paris in consequence could at one time boast of forty thousand students gathered within its walls, from all parts of the world.

The grand intellectual movement which we have been considering reached its culminating point when the thirteenth century gave to the world first, William of Auvergne, Alexander of Hales, "doctor irrefragabilis," Vincent of Beauvais, author of the famous "Specula" or encyclopedia of all knowledge, Roger Bacon, "doctor mirabilis," and Raymond Lullus, "doctor illuminatus."⁵

These truly great minds constitute only the lesser lights of the thirteenth century, and they are eclipsed by those dazzling

³ Drane, p. 402. "Analecta Juris Pontificii."

⁴ 1200 was the date of formal recognition of Paris University—Drane, p. 365.

⁵ Ibid., p. 379.

suns of splendor that followed—Albertus Magnus, St. Thomas, St. Bonaventure, and Duns Scotus. Here you have scholasticism in its truest and best sense. Here you have reason applied to revelation, defending, systematizing, cataloging, explaining and developing, both the mysteries of faith and all existing knowledge.

This universal mental activity, and the system of studies to which it gave rise, produced many desirable results; but it became at the same time the occasion of many evils which were not suppressed in a day, but were only gradually crushed out and extirpated, thanks to the vigilance of the bishops and to the influence of learned and saintly men, who were raised up by Providence just at the time when they were most needed.

The long and thorough system of those days was most excellent for the training of the intellect, but the discipline of the soul was thereby often neglected. In order to guard against this evil, colleges were established where the young were exercised in religious duties and enjoyed the benefit of regular training, in order to preserve the purity of their morals, in the midst of so many dangers and temptations. The religious orders all had their colleges or houses, where their subjects lived and enjoyed the benefits of the university course without being exposed to the corrupting influences by which they were surrounded. The bishops, in order to protect their students, imitated the example of the regulars and founded colleges which were to take the place of the episcopal seminaries. The first and most famous of these colleges was the Sorbonne, founded 1253, by Robert of Sorbonne, who was chaplain to St. Louis.⁶

John of Salisbury, in the twelfth century, complained bitterly that the study of dialectics and the prominence given to logical disputations, had caused the neglect of good literature. His caustic pen was ever ready to attack those who devoted themselves to philosophy, to the neglect of grammar, rhetoric and the other branches. Justification for his severe remarks is found in the conduct of the dialecticians themselves. Logic for these men was everything. They had no regard for any man, however learned he may have been, who could not throw his arguments

* "Life of St. Thomas." Vol. I, ch. XVI.

into syllogistic form. To make matters worse, the questions discussed by the students at great length and with so much warmth of feeling were ridiculously silly.

A most important figure in this period of the history of philosophical learning was the far-famed Averroes. He was the son of an Arabian physician and was born at Cordova, in the beginning of the twelfth century.⁷ It is difficult to determine his religion, since he scoffed alike at Christianity, Judaism and Mahometism. He was the most representative of the Moorish school of philosophy and was remarkably learned in grammar, medical jurisprudence, philosophy and theology. He is best known as "the great commentator" on the works of Aristotle, and his works found their way to Paris at a time when there was not only a revival but a veritable craze for the study of philosophy. Rationalism, pantheism, destruction of the human personality, and denial of the immortality of the human soul, are some of his errors. These all cluster around the one grand principle that all mankind has one common intellect. It would be charitable to pardon the Parisian doctors, on the grounds that they did not see the far-reaching conclusions of these pernicious doctrines, which they embraced with the avidity of men hungering for knowledge and blinded and infatuated with the desire for singularity. Love of novelty turned the heads of Christian philosophers, and professors of a Catholic university were found who maintained such propositions as the following: "The human will is not free;" "there is but one intellect for all men;" "there never was a first man;" "the acts of man are not regulated by Divine Providence," and many others equally startling and erroneous.⁸

Amaury de Bene (1205) publicly taught that human nature could be identified with the Divinity.

David of Dinant taught that God was the primary substance of all things, and merited from St. Thomas one of the strongest expressions in the *Summa Theologica*—"Stultissime posuit."

Albertus Magnus, in his old age, took up his pen to write against these vile doctrines, which were promptly condemned

⁷Lambrecht gives 1105, Renan 1120, cf. "Historie dela Philosophie Gonzales." Vol. II, p. 114 et seq. Victor Cousin, p. 211.

⁸"Life of St. Thomas." Vol. I, p. 405.

by the Church.⁹ In order to extirpate the evil at its root it was determined at a council held at Paris in 1210, to prohibit the study of Aristotle's "Physics and Metaphysics." The prohibition, though somewhat modified by Gregory IX, did not finally succeed in its purpose until the end of the thirteenth century. In the contemplation of this sad state of affairs in the first theological school in the world, one is forced to ask himself, What remedy did Providence apply to this great evil? The answer comes: God sent into the world St. Thomas Aquinas, to regenerate philosophy and become the Christian Aristotle. With the discerning eye of genius and sanctity, he surveyed the field and determined in his own mind what course was to be pursued. He saw that it was impossible, even were it desirable, to suppress the general movement in favor of deep philosophical study which swept the world as irresistibly as the ocean's mighty tide advances upon the seashore. On the other hand, he observed that the most deplorable errors of the times sprang from reading Aristotle as he was represented by the Arabian commentators. He knew well from his master, Albert, and from the writings of Boetius and St. Isidore of Seville, that the doctrines of the Stagyrte did not necessarily make a philosopher rationalistic, Averroistic or pantheistic.¹⁰ St. Thomas, therefore, resolved to purify and Christianize the philosophy of Aristotle and make it what it should be, the handmaid of Christian theology.

God, who is the author of reason as well as of revelation, in His grace and mercy moved St. Thomas to make this resolution, when he saw the condition of philosophy in the thirteenth century.

⁹ Ibid., p. 404.

¹⁰ Gonzales. Vol. II, p. 114.

THE PROTESTANT REVOLUTION

A COURSE OF HISTORICAL READING: SEVENTH MONTH—
GUGGENBERGER'S CHRISTIAN ERA, VOL. II

THE THIRTY YEARS' WAR

AS the development of the Protestant Revolution in England, in the latter days of Elizabeth and the reign of James I, led to the Puritan Revolution, so the development of German Protestantism led to the horrors of the Thirty Years' War. When the so-called Religious Peace of Augsburg was concluded in 1555, two religious denominations patched up an agreement which might have put an end at least to the civil and political strife, had both parties observed the terms of the peace. But the Protestant princes refused to be bound by treaty terms. The Religious Peace of Augsburg put a stop to further confiscation. The Protestant princes, especially in the north, continued to secularize bishopric after bishopric, abbey after abbey. The Augsburg agreement confined the terms of the peace to Catholics and Lutherans. The Calvinists meanwhile grew strong under the Palatine house, and became even more aggressive and violent than the Lutherans had been before 1555. For them no religious peace existed.

In the first decade of the seventeenth century Germany was divided into three parties—the Catholics under the leadership of Bavaria, the Lutherans under the leadership of Saxony, and the Calvinists under the leadership of the Palatine electors. When the war broke out the position of the parties was, in the first period, Catholics and Lutherans against the Calvinists; in the second period, Lutherans and Calvinists against the Catholics; in the third period, Catholics and Lutherans reconciled against foreign powers, France and Sweden.

I—GENERAL CAUSES OF THE THIRTY YEARS' WAR.

1. The weakness of the successors of Charles V (Ferdinand I, Maximilian II, Rudolf II, Matthias). (No. 425.)
2. Violations of the Peace of Augsburg.

Which were the clauses most frequently violated by the Protestant princes, and how? (No. 426.) What was the property clause of the Religious Peace of Augsburg? (234.) What was the ecclesiastical Reservation? (234, 7.) Give a few examples of such violations (426.)

3. The rise of the Calvinist party. Who were the leaders of this party? Who were the foreign allies of the Calvinist party? Who was the leader of the middle or Lutheran party? (427.) Who were the leaders in the Catholic revival? By what means was this revival brought about? (428.)

4. The affair of Donauwoerth. Which were the facts in the Donauwoerth case? How were they utilized by the Palatine party? (430.)

5. The secession of the Palatine party from the Diet of Ratisbon. What was the action of Catholics and Lutherans in the diet of 1608? What were the demands of the Calvinists? What was the result of this secession? What was the object of the Evangelical Union? Why was it called *Evangelical*? Who were the foreign allies of the Union? (430.)

What was the object and who the leader and the members of the Catholic Liga? Who its supporters outside of Germany? (431.)

6. What influence had the dynastic conflict between Rudolf II and Matthias on the religious question? What were the terms of the Royal Charter granted by Rudolf II to Bohemia? Character of the reign of Matthias? (432, 433.)

II—THE BOHEMIAN WAR.

What event gave occasion for the outbreak of the Bohemian War? Why was the building of the two Protestant churches illegal according to the Royal Charter? (434, 432.) Who were the prominent men in the Bohemian War?—Ferdinand II, character 433, 436; Maximilian of Bavaria, character, 431; General Tilly, character, 438; the Spanish Generals Buquoi and Spinola. On the opposite side: Count Thurn, leader of the Bohemian Protestants, 434, 435, 436; Frederic V, Palatine's Elector, head of the Evangelical Union, "winter king" of Bohemia, 436, 437, 438, 439; Ernest of Mansfeld, "the curse of Germany," 435, 436.

What was the position of John George of Saxony? (435, 438). How was Ferdinand II saved in Vienna? (436.) Who were the members and what the resources of the Protestant Confederation of the Catholic Liga? (438.) Give the details of the battle of the White Hill, and its results (439, 440).

III—THE WAR IN THE PALATINATE.

The war continued, owing to the refusal of the winter king to accept the consequences of his defeat, and the marauding tendencies of Mansfeld, the Dutch Republic, meanwhile, egging on the lawless troops against the House of Hapsburg. The margrave of Baden and "Mad-cap Christian" of Brunswick (character, 441) joined the insurgents. Tilly's three great victories at Wimpfen, Höchst, and Stadtlohn made short work of the marauders, forced the margrave of Baden out of the league, and sent Christian to Paris and Mansfeld to London as powerless fugitives, so that in 1624 no organized army stood against the Emperor and the Catholic Liga.

IV—THE DANISH WAR.

In the Danish war new actors appeared on the scene. Cardinal Richelieu began his career as the outspoken enemy of the house of Hapsburg. The United Provinces continued their hostility against Spain and Austria, James I and Charles I were driven by public opinion into a policy of aggression. Christian IV of Denmark, under guise of religion, dreamed of conquest and expansion. Hence the Treaty of the Hague, 1625.

Who were the members of the alliance of the Hague? Who was the acknowledged leader? What character did the leadership of a foreign king impart to the action of the German princes? (443, 444.)

On the imperial side a new and somber character came to the fore—Wallenstein. What were his antecedents? the character of his warfare? the character of his army? (445.)

Which were the two chief battles of the war and their result? (446-448.)

State the terms of the Peace of Lübeck. (449). What were

the terms of the Edict of Restitution? What is legal and just? Was it a prudent measure? What became of Wallenstein in the Diet of Ratisbon, and why? (451.)

V—THE SWEDISH WAR.

The year 1630 brought the most formidable opponent of the Catholic cause to the field of action—Gustavus Adolphus, the King of Sweden, of the House of Wasa. Disdaining to serve under the leadership of a neighboring king in the former war, he stepped to the front as soon as Christian IV was completely defeated. As in the last war, Richelieu was willing to pay the bill, and secured an annual subsidy of 1,000,000 francs to the Swedish King in order to humble or overthrow the hated Hapsburg power. This was done in the Treaty of Bärwalde.

What were the antecedents of Gustavus Adolphus? his motives? his aims? the manner of his invasion of German territory? (454, 455.)

Who were the members of the great confederation planned by Cardinal Richelieu? What was the position of the Protestant provinces in the face of the foreign invasion?

The destruction of the city of Magdeburg has amassed a whole literature of calumny and vituperation around the name of Tilly, the purest and noblest of the great characters that fought in the gigantic struggle. Ignorant or partisan historians, newspapers writers and essayists still harp on the long-exploded legend of Tilly's cruelty and barbarity. It is therefore of some importance to understand the true position of this gallant Catholic hero.

What was the position of the city of Magdeburg at the time of the invasion? (457.) What was the agreement between Magdeburg and Gustavus Adolphus when Colonel Falkenburg received the supreme direction of defense? (458.)

Who caused the destruction of the city of Magdeburg after it was taken by Tilly? What facts prove the assertion that the Swedish party destroyed Magdeburg? Who was the gainer, who the loser by the destruction? What was Tilly's action in the burning of the city? (459.)

The battle of Breitenfeld, 1631, was the turning point in the Thirty Years' War and in the history of the Holy Roman Empire.

Who were the parties and the victors in the battle? (460.) What were the results of the battle for the invaders and their German allies? (461, 462.) What were the permanent consequences of the battle? (460.)

What were the circumstances under which Wallenstein organized a second army? What were the conditions under which he assumed the supreme command? (463.)

Describe the circumstances and results of the battle of Lutzen (464).

The death of Gustavus Adolphus did not finish the Swedish War. The two Saxon provinces (duchy and electorate), Suabia, Franconia and the Rhine countries allied themselves with Sweden. The complete loss of the national spirit of Protestant Germany was shown by its meek submission to the supreme command of a foreign conqueror. Richelieu continued to pay subsidies and to keep his disturbing hands in German affairs (465).

The treason and death of Wallenstein removed from the field of action a leader on whom no party could fully count (466).

The battle of Nördlingen, under the new commander, Archduke Ferdinand, soon to become Emperor Ferdinand III (475), so completely scattered the Protestant forces, part invaders, part rebels, that the Emperor succeeded in concluding the Peace of Prague with John George of Saxony, who had long before repented of having joined the enemies of his country. State the terms of the Peace of Prague. Nearly all the Protestant princes of Germany accepted the terms of Prague. The few princes who did not submit became mere vassals of France.

VI—THE FRANCO-SWEDISH WAR.

After the battle of Nördlingen, France undertook the management of the war. The Swedes were now in the same dependence on France as the German princes had been on Sweden (471). The war now extended from Denmark to the neighborhood of Vienna, from Saxony to Alsace and Lorraine and the Netherlands. It became chiefly a war of the House of Bourbon with the House of Hapsburg in Austria and Spain. The Swedes and French for a few years fought separately, the former up

and down Germany, the latter in the Spanish Netherlands. The victory of Prince Condé (Enghien) at Rocroy made France the first military power of Europe (471, 473). The war degenerated into a struggle of horrible atrocity, which made Sweden a by-word among the German people (474). The rich provinces of Saxony, Bohemia, and Bavaria were turned into deserts, the latter country when the French and Swedes had finally joined forces in 1647. And all this, whilst interminable peace negotiations were carried on in Osnabruck and Münster (476, 477).

VII—THE PEACE OF WESTPHALIA.

1648.

The Peace of Westphalia is of great importance and should be carefully studied (a) because it settled the politico-religious questions in Germany; (b) because it underlies a number of treaties of peace belonging to the next period.

State the *territorial clauses* of the Peace of Westphalia; (478, a-c.) State the *international clauses*; (478, d c.) State the *political clauses* and consequences; (480.) State some of the *economic effects*; (482.)

A comparison of the Religious Peace of Augsburg in 1555 (234) and the Peace of Westphalia will show the following result:

1. The Treaty of Passau (prearranging the terms of Augsburg, 233, 234) was confirmed in both.

2. The Ecclesiastical Reservation (a Catholic prelate becoming Protestant loses his temporal and spiritual dignity, but retains his private property and honor) was rejected by the Protestants at Augsburg, accepted by them in the Peace of Westphalia.

3. In the Peace of Augsburg the year 1555, in the Peace of Westphalia the year 1624, was made the normal year, which determined the legal possession of church property. (Why was the year 1624 made the normal year, and not 1618 or 1629?)

4. In Augsburg only the Catholics and Lutherans were entitled to enjoy the fruits of the peace; now the Calvinists were added.

5. The Right of Reformation, passed at Augsburg (the

prince determines the religion of his subjects), was modified in the Peace of Westphalia (479 c).

6. Both treaties contained numerous violations of the rights of the Church.

7. The Peace of Augsburg and the usurpations committed under it gave nine-tenths of the Empire to Protestantism; the Peace of Westphalia, one-half.

8. The Peace of Augsburg gave rise to endless misinterpretations; in the Peace of Westphalia everything was clear and definite.

(To be Continued.)

CATHOLIC SUMMER SCHOOL OF AMERICA

LOCATED ON LAKE CHAMPLAIN, NEW YORK

THE twelfth annual session of the Champlain Summer School will open July 6 and extend over a period of nine weeks to September 4. The New York State Teachers' Association will hold its annual convention on the Summer School grounds at Cliff Haven, N. Y., on July 1, 2 and 3. On Monday, July 6, the session of the Summer School will formally open, and Prof. John T. Nicholson, ex-president of the New York State Teachers' Association, will deliver an address on Co-operative Principles.

The six weeks' course in English Literature will begin on Monday, July 6, at 10.30 A.M., in the Cliff Haven Auditorium. The lecturers will be the Rev. Hugh T. Henry, Lit.D., and Conde B. Pallen, LL.D. The texts of this course will be on the books prescribed for college entrance English, selected by the committee of the Associated Colleges and Preparatory Schools. The intensive course of English Literature was selected at the suggestion of the Inspector of the Board of Regents of the University of the State of New York, Dr. Eugene W. Lytle.

The Department of Pedagogy will be under the direction of Prof. John Dwyer, District Superintendent of Schools of the City of New York. The course in principles and methods of teaching will be conducted by Joseph S. Taylor, Ph.D., District

Superintendent of New York City. This course will comprise thirty lectures of one hour each on the Theory and Art of Teaching, and will be identical with the course delivered on the same subject in 1902. The course of thirty lectures in Educational Psychology will be conducted by Principal William F. O'Callaghan, A.B. (Harvard), New York City. The statement is fully authorized that these courses will be recognized by Dr. Maxwell, City Superintendent of New York, and by the Board of Regents of the University of the State of New York, and for certain licenses in New York State will count in lieu of successful examinations in these subjects. These courses are open to every teacher without extra charge. The pedagogical courses will open Monday, July 20th. Those wishing to take the pedagogical courses should notify District Superintendent John Dwyer, 764 West End Avenue, New York City.

James J. Walsh, M.D., LL.D., of New York, will give four evening lectures during the closing week of the session on Catholic Scientists of the Nineteenth Century, and five morning lectures on Present Day Questions in Biology.

The Rev. John T. Driscoll, S.T.L., of Albany, a course of five morning lectures on Aspects of Contemporary Apologetics.

Thomas B. Lawler, A.M., of New York City, four illustrated lectures on the Philippines, Japan and India.

Right Rev. Bishop Montes de Oca, San Luis Potosi, Mexico, four lectures on Conversion of the Aztecs, Religion during the Spanish Rule in Mexico, Diplomatic Relations of Mexico with Rome, Present Condition of the Church in Mexico.

Right Rev. Mgr. James F. Loughlin, D.D., of Philadelphia, four lectures on Relations of Church and State in France during the Past Century.

Rev. Morgan M. Sheedy, of Altoona, Pa., two lectures on the Progress of Reading Circles.

Rev. D. J. McMahon, D.D., of New York, two lectures on the Church and Charity, and the State and Philanthropy.

Rev. George V. Leahy, S. T. L., St. John's Seminary, Boston, two lectures on the Sun and the Nebular Hypothesis.

Condé B. Pallen, LL.D., two evening lectures on the Novel and the Greatest Catholic Layman.

Miss Helena T. Goessmann, of Amherst, Mass., two lectures on Impressions of Europe.

Rev. Bertrand L. Conway, C.S.P., two lectures on Discussions with Non-Catholics.

Prof. Camille W. Zeckwer, Director of the Philadelphia Musical Academy, a series of four lecture recitals, illustrated.

A series of conferences will be arranged with round table talks for workers in parish schools, Sunday schools and reading circles.

Under the patronage of Miss Harriet S. Arnold, of Providence, R. I., the course of instruction in Boston Sloyd will be given by Miss Katherine M. Heck. In addition to Sloyd there will be instruction given in basket weaving, wood carving, and inlaying, by Miss Pauline Heck.

The department of physical culture will be in the charge of Miss Loretta Hawthorne Hayes, of Waterbury, Conn.

Miss Marion T. Meagher, of New York, will give instruction in drawing, painting, outdoor sketching, etc.

Prof. Marc F. Vallette will conduct classes in French and Spanish.

Prof. Camille W. Zeckwer will conduct classes in vocal and instrumental music.

The prospectus for 1903 may be procured by addressing Warren E. Mosher, Secretary, 39 East 42d Street, New York City.

SPECIAL COURSES IN MUSIC

Mr. Camille W. Zeckwer is prepared to teach Piano, Organ, Violin and Theory, including Harmony, Counterpoint, Canon, Imitation, Fugue, Composition and Instrumentation at the Summer School at Summer rates,—two (\$2.00) dollars an hour lesson. Mr. Zeckwer is Director of the Germantown Branch of the Philadelphia Musical Academy; Organist and Director of St. John's Roman Catholic Church, Philadelphia; and Director of the Manheim Orchestra. Mr. Zeckwer is known as a composer of chamber music, piano pieces and songs.

Breitkopf and Haertel in Leipsic have published his Piano

Quintette and 2nd Sonata for Piano and Violin; Carl Simon, in Berlin, published his Suite for Piano and Violin; Presser, in Philadelphia, some other compositions, and Ditson, in Boston, songs.

Mr. Zeckwer is a graduate of the Philadelphia Musical Academy, and received the "Teacher's Certificate" from that institution. Pupil in Theory of Dr. Antonin Dvorak during the time the latter resided in New York, and Philip Scharwenka in Berlin. Piano pupil of Richard Zeckwer, Maurits Leefson, Carl Samans, and Aime Lachaume. Violin pupil of Gustav Hille and Florian Zajic in Berlin.

RAILROAD INFORMATION

THE Trunk Line, New England, and Southeastern Passenger Associations, Canadian Pacific Railway, Grand Trunk Railway, and Canada Atlantic Railway, have made a special rate on the certificate plan of one full fare going, and one-third full fare returning. Tickets for the going journey may be bought and certificate procured from June 11 to September 14. Tickets returning will be good up to and including September 18. The territory controlled by these associations embraces, besides the Canadian territory traversed by the lines granting the concession, the following States: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi.

The New York Bureau of Railroad Information, D. & H. Ticket Office, 21 Cortlandt St.

THE COST OF LIVING

The total cost of living at the Summer School is:

At the Central Dining Room and the Cottages:

For two or more persons occupying a room, each, per week.	\$3.50
Meals per week.	7.00
Meals, per day, transient.	1.50
Single meals.50

Rate for board and lodging per week, for one person occupying a room.....14.00

Rate for two persons occupying a room per week, each....10.50

At Camp, \$9.00 per week.

At Champlain Club, \$18.00 per week. Transient \$3.00 per day.

Assembly Fee, admitting to grounds and to all general lectures, \$1.50 per week, or \$10.00 for the whole season. For transients the Assembly Fee is 50 cents per day.

NEW YORK STATE TEACHERS' ASSOCIATION

THE New York State Teachers' Association will hold its 58th Annual Convention on the Grounds of the Catholic Summer School of America at Cliff Haven, on Lake Champlain, July 1, 2 and 3. The special rate of fare and a third for the round trip has been procured by Transportation Agent Mr. James H. McInnis. Those going to the Convention will pay full fare and receive a certificate from the ticket agent when purchasing railroad tickets. On presenting certificate to the agent at Cliff Haven, it will entitle the holder to a ticket at one-third fare returning.

Rates for board and lodging at Cliff Haven are as follows: For board and lodging, two persons occupying a room—\$2 a day and upwards.

For board and lodging, one person occupying a room—\$2.50 a day and upwards.

Delegates who wish to secure accommodations should address the following:

Albany Cottage—Rev. John T. Driscoll, Fonda, N. Y.

Algonquin Cottage—Mrs. Delaney, care of Miss J. J. Delaney, 39 Murray St., New York City.

Brooklyn Cottage—Miss Anna J. Cook, 32 Madison St., Brooklyn, N. Y.

Boston Cottage—Miss Mary J. Marlow, 65 Murdock St., Boston, Mass.

Champlain Club—Henry J. Heidenis, 348 W. 55th St., New York City.

Curtis Pine Villa—Mrs. N. Curtis Lenihen, 124 E. 128th St., New York City.

Healy Cottage—Rev. G. A. Healy, 328 W. 14th St., N.Y. City

Marquette Cottage—Mrs. K. M. Twomey, 307 W. 70th St., New York City.

New York Cottages (Nos. 1 & 2)—Miss Anna A. Murray, 123 E. 50th St., New York City.

Philadelphia Cottage—Miss Gertrude McIntyre, 1811 Thompson St., Philadelphia, Pa.

Rochester Cottage—Miss Lizzie T. Kehoe, 100 Whitney Place, Buffalo, N. Y.

Delegates who desire to go to the Convention of the National Educational Association at Boston, from Cliff Haven, for further information should address Mr. James H. McInnis, 100 Washington Sq., New York City.

The following are the officers of the Association:

President—Thomas R. Kneil, Saratoga Springs, N. Y.

Vice-Presidents—John F. Townly, New York City; C. R. Drum, Syracuse, N. Y.; Isabel Ryan, Buffalo, N. Y.; Caroline B. LeRow, Brooklyn, N. Y.

Secretary—Richard A. Searing, 478 Alexander St., Rochester.

Assistant Secretary—Bryan J. Reilly, 51 Morton St., Brooklyn, N. Y.

Treasurer—W. H. Benedict, 508 West Third St., Elmira.

Assistant Treasurer—John C. Chase, Saratoga Springs, N. Y.

Transportation Agent—James H. McInnis, Washington Sq., New York City.

Superintendent of Exhibits—F. D. Boynton, Ithaca, N. Y.

Executive Committee—Terms expire 1903—Thomas R. Kneil, Chairman ex-officio; Delmer E. Batcheller, Olean, N. Y.; James M. Edsall, 8418 22d Avenue, Brooklyn, N. Y.

Terms expire 1904—George H. Walden, School No. 10, Rochester, N. Y.; John T. Nicholson, 509 West 146th St., New York City.

■ Terms expire 1905—Henry P. Emerson, Buffalo, N. Y.; Abram Fischlowitz, 140 W. 102d St., New York City.

SUMMER SCHOOL EXCURSION

THE opening excursion from New York to the Summer School will leave by the Albany Boat, foot of Canal Street, on Saturday evening, July 4, at 6 o'clock. Mass will be said on board the boat, at Albany, on Sunday morning. After breakfast, the party will take the train direct for Cliff Haven, arriving there about 2 o'clock. Dinner will be served on the train.

The excursion will be under the management and direction of Mr. D. J. O'Connor, 123 East Fiftieth St., The expense of the trip for one week, including fare both ways, meals on boat and trains going, boarding and housing expenses at Cliff Haven, and Assembly fee, is \$31. Address at once D. J. O'Connor, Esq., 123 East Fiftieth Street, New York.

CLIFF HAVEN NOTES

BLUFF POINT AND HOTEL CHAMPLAIN are close enough to Cliff Haven to be included in the points of interest about the latter place. The fact is, our magnificent and stately neighbor on the Bluff dominates everything so completely about Lake Champlain, in undisputed superiority, that any description of the Lake that would not include this superb hotel, would be like describing Rome without mentioning St. Peter's.

Nature has done everything for the site of Hotel Champlain and modern invention, skill, art, and money have built and equipped a summer palace that is unrivalled as an abode of rest, comfort, recreation and enjoyment. The management is never satisfied to let well enough alone, it must be the best. Therefore, large sums are spent every year in perfecting one feature or another of the hotel, and always adding to its system. This year the house is being rewired for electric service throughout. We have published at different times descriptions of this Hotel and its location, and we have read many other descriptions, but none have done them justice. One must see Hotel Champlain to appreciate it.

The Manhattan Cottage will be occupied by Mr. J. W. Burke and family, of New York. They will take possession on or before June 1.

The White Cottage will be occupied by Prof. Camille W. Zeckwer, director of music at Cliff Haven this year. The White Cottage, by the way, is no longer a white cottage. It has been newly painted a light canary, and has been renovated throughout. Reports say it looks very pretty. It might now be called the "Canary" Cottage.

The Vermont Cottage will be occupied as usual by Mr. George W. Connell and family. After having tried many summer resorts for a

number of years, our friends find no place that offers such advantages as Cliff Haven. The Connells have occupied the Vermont Cottage now for six years consecutively. They will take possession of the cottage about June 15.

The companion cottage to the Vermont, formerly known as the Albany, will be occupied by the Misses Teresa, Alma, and Maud Brennan, of New York.

The Champlain Club is being painted and decorated and the dining room enlarged. This beautiful colonial building, always the chief architectural ornament of the grounds, will look more attractive than ever, this year.

The Brooklyn Cottage also is being painted.

Mrs. Annie C. Jones and family will open their beautiful new cottage, The Cardome, about the 12th of June.

Everybody will be pleased to know that the Administration has purchased regulation style of assembly seats for the Auditorium. The folding chairs have served their purpose well in the Auditorium, and will now be used (while they last) for general purposes.

The many friends of Madame Rudge will be disappointed that she is not to resume the direction of music at Cliff Haven this year. Madame Rudge has opened studios in New York and Brooklyn, and has met with the success that her great ability and accomplishments deserve.

Ecclesiastical discipline will take from our presence our old friend and former president of the Summer School, Bishop Conaty. The Right Rev. Bishop relinquishes his position as Rector of the Catholic University of America to assume the duties as Bishop of Los Angeles, Cal. Bishop Conaty's hosts of friends feel deeply disappointed that he has been taken from them, but wish him Godspeed in his new mission. He works with his whole heart and with his whole mind to fulfill any duties that are imposed upon him, and the Catholics of Los Angeles will soon learn to love him and have the same confidence in him as do the people of the East.

Another Summer School Romance!

All matches are not made at Cliff Haven, but surely those made there have the sanction of Heaven. We are pleased to announce the marriage of Miss Margaret Manning and Dr. Cornelius E. Byrne. Miss Manning is a niece of Mr. John B. Manning, Banker and Broker, of New York City. She is beautiful and cultured, and a charming young woman in all that the word implies. Miss Manning has been going to Cliff Haven for many years, where she is a great favorite. Dr. Byrne is a most estimable man. He is possessed of the brains required to keep to the front in this

strenuous life, and he also has the qualities of heart that make him a social favorite. Dr. Byrne is the manufacturer of the Byrne piano, which is well known in the musical world.

The marriage of Miss Manning and Dr. Byrne took place Tuesday, the second of June, at eleven o'clock, at St. Patrick's Cathedral, New York, the Rev. M. J. Lavelle officiating. We extend our hearty good wishes and congratulations.

A notable event took place on Sunday evening, March 29, at St. Michael's Chapel, New York City, being a celebration of the Twentieth Anniversary of the appointment of the Rev. Thomas McMillan, C. S. P., as Director of St. Paul's Sunday School. The program consisted of a lecture recital by Mrs. Helen O'Donnell, of Brooklyn, assisted by Mr. Bernard O'Donnell at the organ. The recital was a great success, and the honor to Father McMillan a most deserving one. St. Paul's Sunday School is one of the most celebrated and successful Sunday Schools in the whole country. It is Father McMillan's special charge, and its success is due chiefly to him. His many friends will be pleased to extend their congratulations.

It is perhaps not generally known among those interested in the Summer School that there was a bill before the New York State Legislature during the past session, which provided for the acquisition of the Ausable Chasm for a state park. Unfortunately the bill did not pass. The price asked by the owners of the Chasm was \$200,000. The Committee on Finance reported the bill favorably, after reducing the price to \$150,000. The owners of the Chasm, while not anxious to sell at this figure, were finally prevailed upon to agree to it. The bill, however, did not get before the house for final passage, owing to the filibustering tactics of the New York statesmen on other bills. The passage of this bill would be of particular advantage to the Summer School, and would save patrons of the School, who go to the Chasm in large numbers, a great deal of money if they were not obliged to pay the entrance fee to the Chasm.

At the annual election of the Board of Trustees of the Delaware & Hudson Canal Company, held on May 12th, Mr. Robert M. Olyphant resigned the office of president which he has held since 1884. Mr. Wilcox, vice-president, was elected to succeed Mr. Olyphant. The latter was very much affected, and expressed his heartfelt thanks for the support that had always been given him by the directors of the Company. A vote of thanks to Mr. Olyphant for his long and faithful service was unanimously carried.

All those connected with the Summer School are particularly interested in Mr. Olyphant, and hold for him a very strong personal regard. He was a great factor in procuring for the Summer School the gift of Cliff Haven from his Company, and he has always been friendly and cordial towards the institution.

THE WESTERN CATHOLIC CHAUTAUQUA

THE Board of Studies of the Western Catholic Chautauqua have announced a partial list of lectures for the coming session, which will be held at St. Paul, Minnesota, July 7th to 29th, 1903. The list so far as completed is as follows: Judge Carpenter, of Milwaukee, one lecture; Rev. Wm. J. Kerby, of the Catholic University, three lectures; Prof. J. C. Monaghan, of the Wisconsin State University, three lectures; Rev. E. P. Graham, Shelby, Ohio, one lecture; Rev. T. E. Shields, Ph. D., of the Catholic University, three lectures; Rev. Humphrey Moynihan, of the St. Paul Seminary, three lectures; Rt. Rev. Thomas Conaty, rector of the Catholic University, three lectures; Miss Anna Caulfield, of the Chicago Art Institute, two lectures; J. J. Walsh, Ph. D., of New York, three lectures.

The list will be completed in a short time by the addition of other well known lecturers.

The local committee in St. Paul is already organized and has commenced active work. The prospects of the school were never before so bright.

A large illustrated circular giving a full list of subjects will be issued soon. For copies address the secretary, John A. Hartigan, 393 N. Prior avenue, St. Paul, Minnesota.

THE FOUR TRACK NEWS

THE FOUR TRACK NEWS fills a unique place among current magazines. It is developing a field hitherto but slightly touched. It has displaced no other periodical, but simply made a place for itself. It may be classed among the most artistic, popular, literary and educational magazines of the day. We have studied its various numbers and have always found in them a wealth of valuable and interesting information. History, literature, art, travel, nature, archeology, are all within its scope. Original information of quaint and curious places, historical and descriptive sketches of the world's events which have the deepest human interest, are all presented with skill, ability and good judgment.

The Four Track News is appropriately named after the great four track railway, The New York Central, and is published by Mr. George H. Daniels, General Passenger Agent of this road.

REV. CHARLES H. COLTON

THE report that the Rev. CHARLES H. COLTON, Rector of St. Stephen's Parish, New York, has been appointed to succeed Bishop Quigley of Buffalo, is no doubt authentic. It is pardonable in the people of Buffalo to feel disappointed that a priest of their own diocese was not selected to fill their see, but if the policy of Rome was one of local selection for succession, Archbishop Quigley of Chicago would still be Bishop of Buffalo.

Bishop-elect Colton is a hard worker and an able administrator. He is a good pulpit speaker, but seldom appears as a public orator. He is simple and modest in his life and manners, of a most kindly disposition, and may be addressed by anybody. Father Colton is best known for his success in his administration of St. Stephen's Parish, which had been left in a deplorable condition as a result of the McGlynn controversy. He harmonized the warring elements of the congregation, built a magnificent school, spent many thousands of dollars on much needed repairs to the church, and paid off a debt of \$125,000.

Father Colton was honored before by the bishops and priests of the Archdiocese of New York, his name being on the bishop's list of names sent to Rome for the Archbishopric of New York after Archbishop Corrigan's death, and both bishops and priests placed his name on their list to succeed Bishop Wigger of Newark.

Father Colton was born in New York on October 15, 1848, in the Pro-Cathedral parish. He graduated from St. Francis Xavier's College in 1873, and entered the archdiocesan Seminary of St. Joseph at Troy, from which he was ordained on June 10, 1876. In 1894 Father Colton was appointed by Archbishop Corrigan, Vice-Chancellor of the Diocese of New York. Every movement for the uplifting of the people will find in Father Colton a stanch, generous and practical friend. His interest in literary movements is well known. He was one of the first to give his support to the Catholic Summer School by becoming an Honory Life Member, and he has encouraged and maintained in his parish, a Catholic reading circle for years. The people of Buffalo will find in Bishop-elect Colton, a man who is so broad and generous and kindly, that they will all find a place in his affections, and all their higher aspirations will be encouraged.



DR. JAMES J. WALSH, NEW YORK

THE CHAMPLAIN EDUCATOR

VOL. XXII

JULY, 1903

No. 2

THE ETHICS OF MRS. HUMPHRY WARD

BY THE REV. JOHN J. DONLAN, A.M.

THE twentieth-century novel will more than likely be the medium of those romanticists who have theories in philosophy, politics, conduct or religion to foster.

In this category we would place Mrs. Ward; in fact, place her at the very head of the list. Though her work extends over twenty years, yet in thought and problem-making she has been in advance of her time. Unquestionably we must admire Mrs. Ward for her audacity in selecting for discussion such weighty problems as we find treated in her novels. A great deal is given to the reader and from him in return a great deal is expected. Compared with her contemporaries in the same field of labor, she is unquestionably the ablest worker; and unbiased critics have to admit that she holds the attention of the thinking world.

The elements of attraction in her novels are based on the outcome of the evolutionary movement of the nineteenth century; on fads and fancies that have claimed the attention of pseudo-scholars in search of principles newer than those that have governed the world for nineteen hundred years.

These new principles are truly subversive of the established order of things and in a large measure are responsible for the world's unrest at the present time.

The reform movement in England, dating from 1884, has had a direct influence on Mrs. Ward. During the Gladstone

leadership reform became a religious crusade. Liberal and radical vied with each other to give the largest measure. Under this influence "Marcella" and "Sir George Tressady" saw the light of day. These novels derive their chief interest from a semi-discussion of political problems and theories. The intricate weaving of party politics, and sociological propositions with new-fangled social democracy has deprived the human story of much of its vitality.

In three of Mrs. Ward's novels, "Robert Elsmere," "History of David Grieve," and "Helbeck of Bannisdale," there is a fixed and determined effort made to teach new principles that might in a measure replace the present accepted notion of Christianity. That these new theories are dangerous to the social order and the welfare of civil society as at present constituted cannot be denied, if we accept the principle that thought influences conduct. To tear out, therefore, the orthodox idea of Christ from the minds of a Christian people is to disturb in a way righteous order and civil discipline. The old Greek oracle "Let us not disturb the foundations of popular morality; they are better undisturbed" expresses exactly the attitude that all writers should have toward public morals. Unlike George Eliot, whose successor she is in the literary world, Mrs. Ward has no scruples about propagating the conclusions of her intellect. Though the arguments she advances in favor of these conclusions are the same that the Church has combated from the beginning, yet with the courage of an inspired writer, she flaunts them again enwrapped in romance.

The first of this trilogy, "Robert Elsmere," is a novel of character evolution. The hero is an Oxford man of the time of the great revival, when Newman and Pusey were startling the Church of England by the "Tracts for the Times." At this school of learning we discover Robert studying under Mr. Grey, a philosophical deist or rationalist, and a Mr. Langham, a hopeless skeptic, both of whom are occupying chairs whose endowments for Christian purposes are scandalously diverted from their legitimate uses. Elsmere is powerfully influenced by contact with such men as these, but in spite of himself, he is, as it were, irresistibly drawn into orders in the Church of England.

In his country parish he meets Squire Wendover, an infidel,

with whom he has many talks on religion. In these talks Mrs. Ward purposely and deliberately makes the contest one-sided. For while Wendover incessantly advances arguments against the credibility of the Christian religion, Elsmere with nineteen centuries of testimony and argument behind him has not a word to say in defense of his belief. In the words of Jeremias he could say, "I was a meek lamb that is carried to be a victim," or Isaias might have said of him "He shall be led as a sheep to the slaughter, and shall be dumb as a lamb before his shearer, and he shall not open his mouth."

If Mrs. Ward were true to her art, she would have had Elsmere advance testimony in favor of Christianity; at least have had him contest his ground though he lost in the final struggle. But Mrs. Ward has a theory to substantiate which could not be accomplished if she brought forward proofs of the Christian position.

In her treatment of the matter Elsmere loses his hold on faith in Christ as a Divine Person, yet clings to a belief in God. He is willing to accept a historical Christ, to recognize in Him a great good Man, a teacher and martyr.

To the unlearned in Christian apologetics Mrs. Ward has become a leader in religious thought, but anyone who has a knowledge of historical religious truth can find this same denial of Christ's Divinity defended by the Ebionites, the Gnostics, Marcionites and Manicheans in the early church, and by such Teutonic scholars as Semlar, Eichorn, Ewald and Straus among modern rationalists. From the time of the author of the fourth gospel to the present time, Christianity has not lacked defenders of Christ's Divinity. The questions that suggested themselves to Elsmere "Can miracles happen?" "Was it a universal preconception in their favor at the birth of Christianity which accounts for their place in the New Testament as proofs of Christ's Divine mission?" are identically the same that Adolf Harnack, the chief rationalist of modern times, discusses in his book "What is Christianity?" and in his lectures in the University of Berlin.

Squire Wendover persuaded Elsmere that miracles were either to be rejected as myths or to be reduced to inventions and exaggerations, but that the synoptic gospels were to be

accepted as historical, yet highly colored writings. Like every unbeliever, he is willing to accept the accidents while discarding the substance; he is willing to accept the manifestation, while rejecting the manifester.

Mrs. Ward might have labeled this novel "*Intellect vs. Emotion in the Worship of God*"; for, while the Greys, the Langhams, and the Wendovers, all rationalists, deal solely in an intellectual manner with their position, Elsmere, his wife Catherine, and his ministerial friend Newcome, all Christians, have no intellectual position whatever, but appeal solely to their feelings. When Elsmere's faith in Christianity is destroyed he takes on a religion exemplified by earnestness and liberty—a new faith which is simply an experience to be endured until we reach the eternal, Who is "the force at the root of things, an eternal goodness, an eternal mind of which nature and man are the only and continuous revelation." It makes us feel that we are reading the encyclopedists over again.

As James Mill stayed for a while in Theism before he plunged into total negation, so too does Mrs. Ward on her journey to absolute denial rest in a compromise.

Four years after "*Robert Elsmere*" the "*History of David Grieve*" made its appearance. But David Grieve is an entirely different conception from Elsmere. David never had any religious training, nor could he appreciate the beauties of the Christian faith. Under the extreme excitement of a revival he had experienced religion as a momentary impulse. While Elsmere was a Church of England man of the latitudinarian school, Grieve was a dissenter. Yet Grieve was a practical lad of a profound turn of mind. He had imbibed deeply of Voltaire and Paine—in fact, he had no fixed views or definite ideas of religious truths. He was a religious philosopher in search of the metaphysical eternal. Tried in the furnaces of adversity, his heart strings tuned to the minor chords, he at length begins to discover a God revealed to him in nature and man; not indeed that there is any positive manifestation of Godship through miraculous interference, but as Borden Bowen in his "*Theism*" says: The whole course of things and the entire practical necessity of the life of man demands the existence of God. Elsmere in his mental vagaries has become a Schellingite, but

Grieve goes a step further and finds that man's consciousness and experience testify that all creation is nothing but different aspects of the Infinite Reality. Whether Mrs. Ward understood it or not we see a direct evolution from Theism in *Elsmere* to pantheistic idealism in *David Grieve*.

The last book of this series is "*Helbeck of Bannisdale*," whose title-page might better have been inscribed "*Rationalism vs. Authority in Christianity*." In this novel the conflict of the forces of rationalism with obedience to the dictates of a revealed gospel is the basis of the romance. In the presentation of this problem Mrs. Ward puts her finger on something which touches deeply our spiritual nature. There is on the one hand a force which demands that all things be proven in the light of man's rational free will, and consequently the rejection of all which a man's own reason can neither explain nor admire; on the other hand, a force which tends toward obedience to a rationally constituted authority. In the development of this romance Mrs. Ward remarks that every religious tendency is temperamental, and the result of heredity. The chief character in this novel is not Helbeck but Laura Fountain, and her attitude toward Christian thought and action is the pivot of the novel's interest. An attractive and lovely girl, full of spirit, she was ready to cross the chasm that divided her from Christian truth. But the illogical method of Mrs. Ward suddenly drags her back from that irresistible influence, which all who approach feels—the Catholic Church—and hurls her into the terrible, unreclaimable grave of the suicide.

The main object in this novel is to justify revolt by discrediting the only consistent and logical form of Christianity. In "*Elsmere*" the Church of England meets rationalism and falls ignominiously; in "*Grieve*" the non-conformist submits to the unknowable; and now the Catholic Church is to meet her foe in the person of the scientist's daughter.

In place of putting Laura in the midst of a common sense or rational Catholicism, the author purposely places her in the company of a stepmother who has given up her faith to please her husband. Then Laura is introduced in Helbeck's home to a fanatical atmosphere where she is surrounded by unscientific sanctity. The priests and nuns are apostrophized as grafters

in the Lord's vineyards, and Helbeck, turning his eyes away from the charity that his home demands of him, sells his effects little by little to feed his emotional creed. With such surroundings as these the wonder is that the rebellious and repulsive nature engendered in Laura wasn't more rabid than she exhibited.

The picture of Helbeck as the ideal Catholic is frightfully unjust. He is not a normal specimen of the Catholic man, but a strange and unusual type, invented by Mrs. Ward to suit the purpose of a foil to Laura, the broad-minded votary of science. In fact, Helbeck's view of life is completely at variance with Christian ethics.

The motive of this novel is identical with that of "Elsmere" and "Grieve." She decries religion as the offshoot of emotion, which under the x-rays of intellectual investigation is forced to yield as a relic of darkness and superstition; that religion has no appeal to make to the intellect.

The great drawback in Mrs. Ward is that although she is a thinker, yet she does not know how to reflect or how to qualify thought with wisdom. Mrs. Ward is too narrow in her view of Christianity. She fancies it as grotesque and malignant. She seems to ignore the fact that the Christian religion speaks with a hundred tongues, not only to the heart, the imagination, the memory, but also to man's intellect; not only to his feelings and emotions, but also to all the reasoning faculties he possesses.

The lights, the incense, the music, the vestments of the ministers, the esthetic decorations appeal indeed to sentiment and emotion, but besides this, deep down in the soul, the very accidents, the non-essentials in religious worship beget in us thoughts which require an acute exercise of the intellectual faculties. The emotional in religion appeals to the poetry in our nature, and if we eliminate man's sense of the beautiful and harmonious he shrinks to a cold, calculating machine.

This is what Mrs. Ward has made of her chief characters in her endeavor to reconceive Christianity by upsetting our present notions of the Divine Economy. The misfortune is that her conclusions are not Christian at all, not even theistic. She has simply, in her religion of the free mind, set up a form of abstract pantheism. The speech of Dr. Freidland, the Cam-

bridge professor, to Laura gives the key to Mrs. Ward's ramblings.

She strives to prove that we are emanations of the Divine Essence and hence shall be as gods without responsibility as to actions, without any obedience to show to a higher power; in fact, having a sufficiency in self which must compel us "to walk a noble earth not as outcasts, but as sons and free men into the House of God."

Mrs. Ward's line of argument is directly opposite to Illingworth in his "Essay in Christian Apology" who says, viewed rationally, "the universe points to Idealism, Idealism to Theism and Theism to a Revelation, and Revelation to an Incarnation." If Mrs. Ward had read Lotze she would have learned that truth of any kind can be appreciated only by those who have an affinity for it. A mind that is insensible to moral and spiritual values should be disqualified for a rational criticism of religious evidence. Mrs. Ward has failed utterly in her preconceived notions of religious preambles.

With these thoughts in mind, how are we to value Mrs. Ward's work? With the English-speaking world (for which Mrs. Ward writes) resting its faith and hope on the teachings of Christ, we cannot but think that these novels of Mrs. Ward are subversive of received ideas. From an ethical standpoint, then, Mrs. Ward is immoral, inasmuch as she is unconventional; for what is contrary to good order or public welfare or what is inimical to the rights or common interests of others is certainly in a sense immoral.

While free discussion of religious matters often helps to broaden our intellectual views, and, at times, is a cause of evolution of ideas in religious developments, yet such discussion is not for the general public, for the majority of mankind is incompetent and incapable for the most part. Just as we exclude from the nurseries talks on the science and practise of morality, so too in the larger nursery of the world abstract treatment tending to disintegrate accepted notions is to be discountenanced.

The great moving populace, totally bent on material interests, have neither time nor intelligence to delve into the why and wherefore of their duties and obligations, but do whatever is

to be done as they are led by custom and authority. One such, therefore, reading a novel of Mrs. Ward's would be seriously impressed and powerfully influenced without having time or inclination to inquire into the truth of her teaching.

The sequel of Mrs. Ward's ethical Christianity is to be found in "Eleanor" and in "Lady Rose's Daughter." In these latter romances there is a pronounced fusing of such elements in life as femininity, temperament, passion, and heredity, all of which are actualized by blind forces of development which replace personal responsibility. In fact, a peculiar fatalism is latent in these novels, the result of the author's philosophizings; and, as all her romances are a history of the wreckage of happy marriages and betrothals, so too these are no exception to the rule.

Julie Le Breton, Lady Rose's daughter, could not be characterized too tenderly by one who believes that no one is responsible for his actions. According to the Christian code of morals Julie was a fornicator in her heart, and undoubtedly would have been in action only for peculiar circumstances; but to Mrs. Ward she is the irresponsible daughter of an inherited passion. So much for the standards of the new Christianity.

It is to be regretted that a great genius, as Mrs. Ward undoubtedly is, should not accept nineteen centuries of proven truth; and by using her God-given powers to conserve the work begun by Christ would help to confirm the thought of humanity rather than attempt to undermine an edifice in which all men's hopes and fears are centered. But it is to be hoped that, like Cousin, who gave the highest polish to Pantheism, she may fling this creed far from her, and return as he did to the ardent practise of orthodox Christianity. Mrs. Ward has only one step further to go in her preaching, and that is to lead her readers to worship unregenerated humanity, which may God avert.

A COMPARATIVE STUDY OF FRENCH AND SHAKSPERIAN TRAGEDY

BY JEAN F. P. DES GARENNES, A.M., LL.M.

II.

WE find further exemplified in the plays of "Horace" and "Cinna" that tragedy of the soul which we have noted in Corneille's first great effort. The latter especially must prove interesting from its easier comparison with the "Julius Cæsar" of Shakspeare. Of "Horace," which was produced for the first time in 1629, and which is perhaps the best study in all literature of the tragedy of patriotism, we may briefly unfold the plot, which is constructed as follows:

The theme is the famous combat of the Horatii with the Curiatii. At the time of the play Rome is at war with Alba. Battle is about to be given, when an understanding is arrived at between the two armies that the issue of the combat shall be decided by three champions chosen on each side for the purpose. Rome has selected the three brothers Horatii; Alba intrusts her destinies to the three Curiatii. The poet, to enhance the interest of the drama, weaves about the incident a love story which unites the two families and makes them practically one. One of the Horatii has married the Curiatii's sister, while one of the Curiatii is affianced to Horatius' sister. The sublimity of these men's heroism, sacrificing such imperious ties to answer their country's call, can be better imagined than described. To use the language of Horatius himself, it is comparatively easy to die for one's country; a thousand have done it, a thousand will do it. But to sacrifice to the public weal and on the public altar the very object of one's tender affection, to force one's self to combat against another self, to attack a party whose very defender is the brother of one's wife, the lover of one's sister, and, severing all those ties, arming for the fray, to prepare to shed the blood which one would gladly spare at the cost of

one's own life, such virtue dwells too high to meet with much envy. Few candidates there are aspiring to such renown. Friendship, love, alliance, all must remain ignored in the performance of duty. The honor of each demands the other's blood.

What a battle rages in those proud, fiery hearts! And what interesting contrast does the poet draw between Horatius' stern, glacial virtue, almost brutal indeed in its stoicism, and the tender, mellow courage of the loving Curiatius, whose more human temperament blushes not to avow its grief!

"Without fear," says the latter, "I hasten to duty's call. I am about to marry the sister, and I must kill the brother. My heart shrinks back, and I shudder with horror. This sad and proud honor shocks, though it does not shake me. I bless what it brings me, but I deplore what it takes from me. And if Rome demand a loftier virtue, I thank the gods that I am not a Roman, since at least I am still free to remain human."

"If you are not Roman, be worthy of the name, and if you equal me, give better proof of your worth. The solid virtue of which I boast brooks no admixture of weakness with its strength. Our misfortune is great; it could not be greater; I realize it all, but shudder not at it. Whomever my country points to me as a foe, blindly shall I combat and wrest from him glory. This sacred duty breaks all other ties. Rome has selected me. This solves the situation. With the same good cheer with which I married the sister shall I direct my weapon against the brother. Finally, and to cut short superfluous discourse, Alba has named you: I know you no longer!" "But I, I know you still, and this is what kills me; but this harsh virtue was unknown to me; like unto your misfortune, it is indeed extreme. Suffer that I admire without imitating."

At these words "I know you no longer—but I, I know you still," says Voltaire, the admiration of the audience bursts all its bounds. Never had anything so sublime been witnessed on that stage. This is one of those master-strokes which have earned Corneille the title of GREAT.

Shall I tell you of that grand old man, the father of the Horatii, whose willing, cheerful, glad gift of his three sons to the country's cause forms one of the most admirable traits of the play? How virile his figure, as he stands before his son—and prospective son-in-law, inspiring them with sublime sentiments and pouring into them the fire of his soul. How majestic

and awe-inspiring his countenance, as with a steady gaze he views the messenger who comes to acquaint him with the progress of the duel! What terrifying look of blazing anger and of burning shame distorts his venerable face as he learns of the apparent flight of his third, surviving son! He is told that two are dead, while the third is now retreating before the combined onslaught of his three opponents. Oh, the indignant outburst against the irreparable affront, the dishonor of his race, the everlasting ignominy which must thenceforth attach to the name of Horatius!

"But," he is asked, "what would you that he do against three?"

"That he die! Or that a fine despair had come to his aid. Had he but for a moment delayed his defeat, Rome had that much longer enjoyed her independence. He would have left honor to my gray hair, and this of his life would have been price enough. For every drop of his blood he must account to his country."

Here we have that famous, that never-to-be-forgotten "That he die!" A stroke which for sublimity cannot be surpassed, even by the productions of the whole of antiquity.

I may as well add before dismissing this play that the reported flight of the surviving Horatius proves to have been but a ruse to disperse his three antagonists, whom he thus succeeds in combating separately and in besting one after another.

I know of nothing in Shakspeare which appeals to me as a parallel to this play and to these situations.

The most tragic character here is undoubtedly that of Curia-tius, the man whose heart remained a seething volcano, the interior fires of which ceased not to rage and to consume; the man who, more than any other, was threatened with moral defeat, and whose strength of character saved him, by a supreme effort of genuine heroism, from being entombed in the crumbled ruins of his own happiness.

In "Cinna" we find a reproduction of the main burden of "Julius Cæsar," a conspiracy to take the life of Rome's too mighty emperor. But note once more the differing methods of the two poets. In "Julius Cæsar," Brutus and Cassius have but one interest at stake: their supposed duty and obligation to rid Rome of a man whom they look upon as a tyrant. Cæsar only makes an appearance on the scene to receive his death

blow, and is not even given an opportunity to display the moral side of his nature. In "Cinna," on the contrary, the leader of the conspiracy is subjected to the cross fires of a passionate love for the woman whose father is to be avenged by the death of Augustus (and whose hand he can obtain solely by compassing the emperor's destruction), and of his unquestionable devotion to this same emperor, to strike whom thus foully seems, and is, an act of the grossest ingratitude.

She herself, Emilie, is racked by the conflict between her honest, sincere love for this man, and the practically hopeless jeopardy into which she thinks herself bound to cast his liberty, not to say his life, in order to fulfill what she believes to be a necessary condition of her father's avenging.

Finally, Augustus, while not at any time in a tragic situation, looms up by far the noblest and most admirable figure in the play, by that ever sublime display of clemency with which, after discovering the plot and faithlessness of Cinna, he gains a greater victory, achieves a mightier conquest and earns a grander triumph than any that had marked his ascent to the throne of the imperial Cæsars; for in words of such inspiring grandeur that they are said to have forced tears to the eyes of the great Condé, we hear him bid the traitor become henceforth his friend, and promise on his own part to forget the past.

Here as in other plays, Corneille showed himself incomparable in his manner of treating high political questions. Some have claimed that he knew Roman history, of which he had made, they say, a particular study; and that there are scenes from his creations which might well have been culled from the pages of Tacitus, and wherein personages and events are judged and appreciated with a precision and with a breadth of understanding which would not be unworthy of the great historian himself. We shall not discuss, however, his merits as a historian.

Nor need we dilate on Shakspeare's qualifications in this respect. He really makes no pretense to be such, and, save in a few exceptional plays, such as "Julius Cæsar," he troubles himself little with other than the great cardinal facts of the period of which he is writing. Thus it is that in "Henry the Fifth," Charles the Sixth of France is represented as a man in possession of all his faculties, while, as you well know, he was a

raving maniac over whom a regency had to be established. Shakspeare seems to have looked to history only as to a receptacle from which he could draw at will subject-matter for his works. It was often the quiver from which he drew his shafts, but his need of it was small and the burden of it rested lightly on his back.

Corneille, on the other hand, used history more as a cane without which at times he refused to walk, or as a bridge, which he threw over a pathway that otherwise had been somewhat precipitous. He realized its power to authenticate what in every other respect seemed extraordinary, and to stamp with the seal of truth and actuality what otherwise might remain incredible. He had a taste for the extraordinary and incredible, and finally convinced and persuaded himself that his imagination, his ingenuity would never invent so complex or so anomalous, so terrible or so pitiful a theme that the history of Greece or Rome, that of the Lombards, or if necessary of the Huns themselves, would fail to astound us with an event equally, if not more, incredible, and yet—a fact. He has likewise convinced us of this situation; so that we no longer request him to furnish us with precedent for the tragic horrors of his "Rodogune" or for the mysterious complications of his Heraclius. We take his word for it all and rest content.

This play of "Rodogune" just mentioned belongs to the second period of Corneille, and will suffice to give us an idea thereof. We shall see how this tragedy, which the poet himself, strange to say, cherished as his favorite production, was at the same time an advance and a retrogression, a nearer approach to Shakspeare and a contradiction of his own previous methods. The subject is somewhat involved, but may be stated as follows:

Two men, two princes, two brothers, Antiochus and Seleucus, are, so to speak, caught between two women, one of whom is their mother, Cleopatra, Queen of Syria, while the other is Rodogune, sister to the Parthian king, and prisoner of Cleopatra. Both women bear each other the most bitter hatred; Cleopatra sees in Rodogune but the loathed enemy whose seductive charms did temporarily alien from her her husband's affections, and even now entice in their meshy toils the youthful devotion of both her sons. She, Cleopatra, has not scrupled to put their

father, her husband, to death, and awaits but the opportunity to destroy Rodogune. This opportunity comes when she decides to reveal the hitherto unknown secret of their order of birth. For the two princes are practically twins, having been born within a few minutes of each other. And the day has arrived when the first born is to replace his mother on the throne. Now she alone is acquainted with his identity and can raise the veil of doubt which hangs over the personality of the rightful king. In the meantime it is agreed between the two brothers, both of whom are in love with the beautiful, young princess, that he shall have Rodogune who will be proclaimed king. Ah, they both reckoned without the passionate, mutual aversion which possessed these two women; Cleopatra's decision is that he shall be proclaimed first born and king who will compass Rodogune's death; Rodogune announces that he alone need aspire to her hand who will for her sake slay his own mother.

Behold the subject of "Rodogune," assuredly one of the most dramatic imaginable, if indeed the atrocity of a situation be the measure, or standard, of beauty in a drama. How does the poet treat it? Wherein does it suggest Shakspeare, and in what respect is it a retrogression on the part of the author?

We shall find in the development of this play not the idealism of conception or the sublimity of design, not the moral struggle of self-control which we have admired in previous works, and which we pointed to as a basic difference between the author and Shakspeare, but we shall find a return to that exaggerated painting of characters, that all-overwhelming violence of passion, to that unnatural, shocking enormity of the final catastrophe which are among the most notable characteristics of the Bard of Avon. Nay, and I do not hesitate to say it, we shall find Shakspeare outdistanced in what is undoubtedly his most dramatic, his most appalling impersonation; we shall find a Lady Macbeth, moved not by ambition so much as by hatred—perhaps the most infernal of all the passions—endowed with the same determination, possessed of the same resourcefulness of deceit, armed with the same cunning, as free from scruple and as relentless of purpose, as artificial in her self-deception, more startling, more revolting, and more monstrous in her aims, more terrifying in her tragic end. This would seem indeed incon-

ceivable, did we not linger a moment to follow the outlines of the plot.

We have heard Cleopatra's request to her sons that they rid her of Rodogune without further delay; we have witnessed Rodogune's injunction on her lovers that they sacrifice their mother to her bitter resentment and lead her to the altar over Cleopatra's dead body. The refusal of both men could not fail to arouse in both women the keenest provocation. How are they each going to manifest their disappointment and to vent their spite.

Rodogune is a prisoner, and her power is too limited to permit her asserting herself; but Cleopatra's fiendish temperament is neither slow nor hesitating to manifest its wrath. By dint of ruse and hypocrisy she allays all fear and apprehension of treachery that her sons might well entertain, and to better disarm their suspicions she emphatically retracts her cruel demand and declares herself ready and joyful to welcome to the palace that one of her sons who, as king, is to ascend the throne with Rodogune on his arm. Then is Antiochus proclaimed the first born of the two. But while preparations are being made for the dual ceremony of coronation and marriage, Seleucus falls the sudden victim to the knife of an unknown assassin. Dramatic to the highest degree is the scene which follows, when Antiochus and his bride, standing at the foot of the altar and awaiting the word that is to consummate their union, receive the bloody news of Seleucus' murder. What fearful dread and agony now invade the soul of Antiochus! On the one side stands his mother, on the other his chosen wife, one of the two, perhaps both, responsible for his brother's premature death. His own fate at the same hands is an assured fact, a mere question of time. With his life in imminent peril from both mother and wife, where can he turn for trust and confidence? Which of these two women has already marked him for her victim? Must he live to the end dragging with him this killing suspicion, confound the innocent with the criminal one, live and not dare behold them without alarm, love them both and fear them both! Is this not a death of every hour? I doubt if there be a stronger situation on the stage. I do not think any can be found where terror is carried to a higher degree.

Cleopatra, without flinching, hurls awful accusations at the door of Rodogune, whose very protestations, in the light of previous events, are unworthy of belief. A spirit of defiance that is born of despair urges him to conclude the ceremony, that the hastening of his own doom may deliver him from this soul-tearing doubt. The *denouement* is now fast rushing on to its final catastrophe. A loving cup is brought, that the newly wedded royal couple may together drink a libation in further token of their mutually plighted troth. But the couple are spared the fatal draught. Rodogune, sure of her innocence of Seleucus' murder, and fearing another blow from Cleopatra on his brother, now her liege and lord, instinctively warns him against a cup the contents of which Cleopatra was known to have mixed. She is not mistaken. The treacherous cup is charged with the swiftest of poisons. Furious to think that her victims, her son and her new daughter may escape her, and driven on by a desperate resolution to compass their undoing at the very cost even of her own life, Cleopatra snatches the cup, herself partakes of the contents, and passes it to the others, that they may follow in her wake. But her devilish plan is foiled; before they taste the deadly wine, her agony warns them of the results; her eyes, haggard and dimmed, a fearful sweat which inundates her visage, her swelling, bulging throat, her impotent rage, tell but too plainly the motive of her libation. The play ends with her cursing her son who seeks to relieve her pain and to bring her back to life.

"Go," she says, "'tis in vain thou wouldst recall me; my too faithful hatred has served me too well. One regret alone it leaves me as I perish: it acted all too soon for thy own destruction. Reign on! from crime to crime I see thee King at last; I have rid thee of a father, of a brother, of myself! May heaven take you both and transform you into victims, may it hurl down upon you the full weight of my misdeeds! May your union be fruitful alone of horror, of jealousy, of confusion! Finally, to wish you all misfortunes in one, may your wife bear you a son after my own pattern."

The curse hurled by King Lear on his unnatural daughter is a fearful thing. But it seems to me mild in comparison with this. The King was a father; these words and imprecations are from a mother's lips. The father did not curse until after

great, unbearable provocation; the mother reviles a son who, ever dutiful, has only offended by refusing to kill the woman that he loved. Is not this woman more than a parallel for the Lady Macbeth of our own poet? It will be interesting, however, to note the difference in motive and thus to account for the greater fiendishness of Cleopatra.

Let us analyse the two characters. Both are women. The one is moved solely by ambition, the other solely by hatred. Both passions are cold and calculating, and so are the two characters. Still no one would claim that ambition and hatred have anything more in common. They differ in essence, from more than one standpoint. To begin with, ambition is not *per se* a fault; properly understood it is a very healthful stimulant; only abuse and excess of it make it a fault, and then the cause of the excess must be traced to some other source, such as pride, avarice, or the like. But hatred is always, and *per se*, harmful; indulged in to a certain extent, it is bound to become disastrous. The fruits of ambition are naturally good, only bad by accidental perversion; the fruits of hatred are bound to be bad, they can never be good. If ambition occasionally embrace evil, it embraces it as a means; hatred always embraces evil, and it embraces it as an end. Moreover, examining further these two passions, you will find that while ambition is what I might call a positive, an expansive sentiment, hatred must necessarily remain negative, repressive. The consequence is that ambition, sooner or later, finds a safety-valve in momentary advancement, and under proper conditions, regenerates itself somewhat in the fire of remorse; hatred, as long as it remains hatred, never forsakes its object, but watches and gloats over it, never satisfied, never satiated, never palliated, always concentrated on itself, always subjected to the same pressure and frequently growing by what it feeds on. Here lies the key to the analytical comparison of our two characters, Lady Macbeth and Cleopatra. And I have given these much space because of the prominence of Lady Macbeth in Shakspeare's creations, and because this play of "Rodogune," as I have already said, is the one in which Corneille, by his character portrayal and by the nature of the final catastrophe, came nearest to Shakspeare's school of drama. I might add another reason, which is that

this is the one play in which foreign critics have most attacked the French method of drama.

From what we have seen, therefore, it is quite clear that Lady Macbeth, with all her wickedness, is the better, or less bad, if you prefer, of the two women. It is not her heart that is contaminated, so much as her mind and her imagination. The heart of Cleopatra is black and corrupt to the core. The occasions of mischief to Lady Macbeth, as previously, the disturbing elements in "Romeo and Juliet," are from without; the mysterious beings of another world, prophecies and signs are the sudden blasts that have fanned into a blaze her smoldering ambition; Cleopatra's own heart brews all the poison which filters through her veins, turning her very blood to gall. Lady Macbeth violates the laws of hospitality and allegiance; but after all, Duncan had no personal claim on her affection or regard, and the man whom she condemns to die must die if she is to attain her end; Cleopatra stifles in her heart the very first laws of motherhood, and ruthlessly, unnecessarily sets out to slay her own sons, the more surely to punish her hated enemy. Lady Macbeth dies smothered by the pangs of remorse; Cleopatra departs with a curse on her lips for those of her victims that she has failed to reach. Bear in mind what we have remarked on the relative characteristics of hatred and ambition, and you will at once realize with what accuracy each of the two poets has preserved his proportions. And the note of *womanhood* is well struck in both! Each feels her sex, and would shake it for the deed:

"Come to my woman's breasts," says Lady Macbeth, "and take my milk for gall, you murdering ministers!"

"And thou, silly virtue, what wouldst thou with me?" exclaims Cleopatra, "thou maudling tenderness, thou art as dangerous as thou art untimely! I will not have for a son the spouse of Rodogune, and refuse to behold in him a vestige of my blood!"

So much for the two most remarkable characters in these two plays. What of the plays themselves? How does Corneille in this tragedy resemble Shakspeare? Chiefly, as we have already said and shown, in the delineation of characters. This creation is in very essence what his previous productions were not, *character* tragedies, based on moral observation, and

pregnant with lessons in the knowledge of the human heart. If the limits of this paper permitted, I would show you how peculiarly happy he is at times in the painting of diverse symptoms or nuances of love in the two different characters of Antiochus and Seleucus. They do indeed speak somewhat the same language, but they do not say the same things; the one is more vivacious, more fiery, the other more timid and more melancholy. These two handsome *rôles* are so constructed that the actors need only use their own art to fill out what the poet has merely indicated. We need say nothing of Rodogune, whose *rôle* is rather enigmatical. But that of Cleopatra is assuredly one of the most excellent portraits, one of the most energetic ever drawn, of political ambition, of boldness in crime, and of will in passion. We have already spoken of the intensity of the action and of the catastrophe as a further link to the drama of Shakspeare. But one cardinal point of difference remains, one which we pointed out in another connection in our preceding paper: Corneille finds not only all of his motive but all the occasion for his motive in the souls of his personages; Shakspeare goes outside of them for the occasion of his motive, and introduces the external influence of the witches to furnish fuel to Macbeth's ambition. In this respect Shakspeare remains more romantic than Corneille.

Let us add that this play of "Rodogune" is perhaps the leading masterpiece of Corneille for the art, the marvelous art, with which he has succeeded in exhausting a dramatic situation of absolutely all that it could yield in the way of interest, of emotion, even of horror.

Our next paper will note the rise of a new star in the French dramatic firmament, a star which rose to its zenith just as Corneille's began to wane. We shall see what debt the literature of the world, but particularly of France, owes to the genius of dramatic art called Racine, and how his creations compare with those of the Bard of Avon.

(To be continued.)

A STUDY OF JULIUS CÆSAR

BY W. F. P. STOCKLEY, M.A., OF THE UNIVERSITY OF OTTAWA

VII—THE VERSE

BLANK verse—*vers blancs*—is restricted, in English, to one form of unrhymed lines, iambic pentameter, or heroic; the characteristic English line, which, when rhymed, gives us heroic couplets.

In blank verse most of Shakspeare is written; with this distinction, that the earlier the plays, the more of rhyme.

How is this known? On this wise.

There are two sources of evidence for the dates of the plays: (1) External; (2) internal. External evidence is mention of a play at a certain date; for instance, the mention by Meres in 1598 of twelve Shakspeare plays: again, what has been called mixed internal and external evidence; as when in "Macbeth" there is allusion to the English and Scottish union under James I, or in "Henry VIII" to the death of Elizabeth. Internal evidence is in the subject of the play, the form, the language, the verse. Why do we trust this? Because, when there is external evidence, it ranges all plays written in a certain way early, and those written otherwise late. Hence, comes the fair conclusion, when there is not external evidence, that plays written in such and such a way are to be placed near those which in subject and form they resemble. It is possible, certainly, that Shakspeare could have written in various forms at the same period. But that he should have thus diversely written, just in those plays for which external date-evidence is lacking; while for the rest, this external evidence should range them in groups, with resemblance in subjects and in form, is a thing little probable. His mind and his hand working together did, mostly, one thing at a time.

To come to an end. The result is, that the plays fall roughly into four groups: (1) Comedy. (2) History. (3) Tragedy.

(4) "Tragedy," in an old sense, but ending happily*—"The Tempest," "Cymbeline," "The Winter's Tale."

Shakspere wrote through some twenty-five years; from a little before 1590 to a little before 1615. The date 1600 may be placed between the second period and the third. So, before 1600 he wrote comedies and histories; and after 1600, tragedies and "romances."

These rough divisions of four periods must be made more shapely by noting that, very early, Shakspere may have had a hand in "Henry VI"—though surely not in suggesting the witch figure of Jeanne d'Arc—and probably in "Titus Andronicus" (whose date is disputed); and that while composing comedies he did write a tragedy, "Romeo and Juliet." Also, that very late he composed the fragments of "Henry VIII"—entirely Shakspere's, Mr. Swinburne violently maintains—and "Pericles." That useful but unscholarly book, "Jenkins' English Literature," ventures to place "Pericles" as the earliest play. In such matters, there's no heed to be taken of Jenkins.

The common arrangement of Shakspere volumes, with the "Tempest" first, is due to the first collected edition—Folio 1, 1623—having so arranged them. Coleridge's various schemes of period arrangement in his *Notes* are all out of date. Discovery of external evidence has made them impossible, and internal evidence less than probable.

What then are the characteristics of the earlier Shaksperean verse?

(1) Much rhyme; (2) lines of ten syllables; (3) stops at the ends of the lines—that is, generally, a regular and somewhat dead-level form.

The later plays show more and more of (1) unrhymed verse; (2) grouping of several syllables round stress accents; (3) unstopped lines, with many light endings,—as pronouns and prepositions—resulting in a freer form, even more rhythmical, falling into little stanzas, as it were, of varied length.

Since "Julius Cæsar" is a middle play, composed, with

*These plays have been called "Romances." A contrasting of 'Othello,' where jealousy finishes its work, with "The Winter's Tale," where matters are explained to the wretched husband, will best illustrate the difference between the third period tragedy and the fourth.

"Hamlet," probably, not long after 1600, we expect to find its verse less "regular" than that of "Romeo and Juliet," but less "irregular" than the verse of "The Tempest."

Blank verse had been used first, earlier in that sixteenth century; and in the drama, since about the beginning of Shakspeare's own life. Much of the early blank verse reads like prose cut into lengths. Only when we reach Marlowe, Shakspeare's contemporary, do we find what the flexibility of Elizabethan blank verse recalls to us, such lines as from his "Faustus," on Helen of Troy:

"Was this the face that launched a thousand ships,
And fired the topless towers of Ilium?"

Take Shakspeare's own early verse—the first continuous passage in "Romeo and Juliet":

"Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,—
Will they not hear?—what ho! you men, you beasts,—
That quench the fire of your pernicious rage
With purple fountains issuing from your veins!
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your movèd prince."

Contrast that with "Henry VI," part 1, opened at random at scene 2:

"Bring forth the body of old Salisbury;
And here advance it in the market-place,
The middle centre of this cursèd town.
Now have I paid my vow unto his soul;
For every drop of blood was drawn from him,
There hath at least five Frenchmen died tonight."

These passages are both "regular," but with a difference. There are ten syllables in each line: every line but one might end with at least a comma. Yet the "Romeo and Juliet" passage has a movement, a rhythm, which likens it to Shakspeare's verse generally, and which it would be hard to hear or to feel in the passage from "Henry VI."

If you examine the first passage, note the variety in the cæsure. There is the same difference in these examples of

verse as in "Henry VIII" between *e. g.* Queen Katherine's defence and Buckingham's farewell—another line-upon-line form of verse, as unlike Shakspeare at the close of his writing, as "Henry VI," for the most part, is unlike him at the beginning.

Note, too, the variety in the first two "Romeo and Juliet" lines. The third foot in each has a strong accent. But even if we were to make these the strongest, there is no monotony; the surroundings are so different: in the first line, a strong second foot; in the second line, a very weak one; and vice versa for the fourth feet.

Take the light accents. Their dispersion, too, is a sign of variety, of flexibility. At least, the first three of the "Henry VI" lines are in marked contrast, by their monotony.

Still more do such lines contrast with the opening lines of the later "Julius Cæsar":

"Hence! home, you idle creatures, get you home:
Is this a holiday? What! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession?"

There is external resemblance between the second and third lines; yet they are almost the least to resemble each other, one opening with an iambus, the other with a trochee; the fourth feet being even more strongly contrasted; and each verse closing with so different a relation to the verse succeeding that no echo of one can be heard in the other.

There is in the whole passage a continuity; the form, as was said, of a little stanza or paragraph of verse. And the two lines here without stops produce a different effect, serve a different purpose, from the two quoted from "Romeo and Juliet," where the line still sounds a unit, is complete in its own sound.

But turn to the first long-sustained verses in "Julius Cæsar": they bear noblest witness to the change:

"Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft

Have you climb'd up to walls and battlements,
 To towers and windows, yea, to chimney-tops,
 Your infants in your arms, and there have sat
 The live-long day, with patient expectation,
 To see great Pompey pass the streets of Rome:
 And when you saw his chariot but appear,
 Have you not made an universal shout,
 That Tiber trembled underneath her banks,
 To hear the replication of your sounds
 Made in her concave shores?"

The *cæsuras* and light accents show the variety.*

But take line by line, and all the lines as contrasted; and we see, indeed, to what various powers in expression we have come, to what flexibility, to what mastery.

One might attempt to mark long and short syllables in the first three lines:

"Wherefore rejoice? What conquest brings he home?
 What tributaries follow him to Rome,
 To grace in captive bonds his chariot-wheels?"

But how unsatisfactory is any such attempt. And beware lest we ever delude our ears and falsify our taste, by letting the sing-song of foot-scanned lines be heard, with their nonsense stops and finger-counted jumps—the result, neither prose nor verse; *pace* the preceptor of M. Jourdain.

As Schumann reminds us: not only do not play bad music, but, unless compelled, do not even listen to it.

The eloquent beauty of those lines may be readily felt; first, by the reality, the vigor; and, in the first line, by the sound and the placing of the large words, "conquest" and "home," and the contrast between the interrogations. Then, the rapidity of the second line, though with one great stress on "*him*"; and the third line and its opening gracefulness, breaking toward the close, as the irony or pathos of the speaker's reminiscence gives

*Compare such lines as

"And too impatiently stamp'd with your foot." (ii, 1, 244.)

And

"The noise of battle hurtled in the air." (ii, 2, 22.)

way again to his indignation; and then in what one may call nobly unrheterical rhetoric he opens the appeal:

"Many a time and oft,"

leading to the crescendo of its well thought-out climax, as far as "To see great Pompey pass the streets of Rome."*

The second part of this continuous passage has even louder if less regular, sounds, with heavy echoes prolonged,

"Sounds

Made in her concave shores."

It is the mingled world of sound of blank verse, such as was carried on by Milton in the opening "paragraphs" of "Comus" and "Paradise Lost." But, in this play, look also at Casca's first speech in i, 3; or at Brutus', iv, 3, 18 sqq.

That last was an unfinished line. Is it the prolongation of the echo, the breathlessness of the orator; the marked change from the long appeal, to staccato upbraidings? And here again an exclamation stands apart from the regular system of lines—"Be gone!"

When the people slink away:

"See, whether their basest metal be not moved;
They vanish tongue-tied in their guiltiness"—

In the first of these lines, "*whether*" is equal to a monosyllable: and so, commonly, are words with medial *th* or *v*: compare our *e'er*, *e'en*.

That second line is a triumph of art; as perfect in form as it is marvelous in expressiveness.

What will be noticed in this first scene—as in the second scene between Brutus, Cassius and Casca—is that the speeches of the tribunes are in verse, while those of the populace are in prose. So, in the "Midsummer Night's Dream," Titania's verse and Bottom's prose; and in the "Merchant of Venice," during the one scene, Shylock and Jessica speak in verse, Launce-

*Such exquisitely sympathetic "movement-lines" are common. As in this one of his plays:

"To see him pass on to the Capitol."

"Speak to great Cæsar as he comes along."

"March gently on to meet him."

"Octavius, lead your battle softly on "

lot in prose. Then the plays "Henry IV" and "Henry V" are written throughout as marking off, in verse, the great world's historical events, from the prose deeds and doings of Sir John, Fluellen, Pistol and the quondam Quickly.

Hence we conclude prose in Shakspeare to mark generally a lowering of the dramatic interest, or to be the language of jesters and triflers, of the more unlettered and less sophisticated. There are exceptions—Hamlet's words on godlike man, Othello's delirious mouthing, Lady Macbeth's awful reminiscences; and again passages of mere contrast, as in the two rival speeches here, in Act iii, Sc. 2, or the first two scenes of the double-plotted "Merchant of Venice." Or yet again, letters or announcements. (Julius Cæsar, Macbeth, Merchant of Venice). But, as a rule, prose in Shakspeare marks the inferior.

There seems no doubt that in this "Julius Cæsar" i, 1, the contrast is kept throughout. Therefore, line 19,

"What meanest thou by that? Mend me, thou saucy fellow,"

should be read with first foot after "meanest," and second after "that."

So in Scene 2,

"A soothsayer bids you beware the ides of March,"

the second foot is after "bids"; the third after "beware."

And compare in "Macbeth" (iii, 1),

"Are you so gospell'd,

To pray for this good man, and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd yours for ever?

We are men, my liege."

Third foot after "ever;" fourth after "men"—in the last line.

And, in the second line below :

"Who wear our health but sickly in his life,
Which in his death were perfect.

I am one, my liege,

Whom the vile blows and buffets of the world
Have so incensed, that I am reckless what
I do to spite the world."

Very many such lines could be quoted from the plays. Wherefore the editors may fairly be corrected who make a prose exception for i, 1, 19, of the commoners' words in "Julius Cæsar."

The extra syllable (or the extra syllables) most frequently comes at the end of a line; less frequently, but often, when in the body of the line there is a stop. As has been said, the verse must be considered as accentual rather than syllabic. Even "Abbott's Shakspearian Grammar" (Macmillan), the standard book, is probably too ready to declare some verses to be alexandrines.* Certainly the Clarendon Press editors were too ready. Few other editors, if any, have given as close attention to the matter. Exception, perhaps, should be made for Mr. Verity's excellent Pitt Press series. Hudson is often popular and unscholarly; but he does not profess to go beyond the school and general reader. He has done good work for them. And, likely enough, things that attract more intelligent students repel the multitude, half educated and untrained. It is well, however, to be reminded that Shakspeare does not look only to such.

One of the most important things in reading his later verse is to preserve the balance of the "unstopped" lines. Sympathy, judgment, taste, together with the mind that seeks to learn and understand, that submits to its author, and believes in him, reasonably mistrusting itself—all those happy qualities come into play in the well rewarded reader.

Take that second passage from "Macbeth," and the meaning of the last line-and-a-half is lost, if "what I do to spite the world" is read as prose.

Compare "Julius Cæsar," i, 2, 4 s.

"By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations."

Anyone reading prosaically: "buried thoughts of great value," has no thought of Cassius' watchfulness, his weighing of words, his testing of Brutus. This scene is full of passages comparable.

*Even in ii, 2 (where l. 117 has of course, as last foot—"row, Antony":

"Is notwithstanding up. Good morrow, Antony"

—for to have only one accented syllable in a proper name is common—), l. 118 is perhaps corrupt; because so few of the lines are really non-heroic, unless for an obvious purpose; as, in the *M. of V.*, the casket inscriptions. No doubt, sometimes—Abbott points this out—certain words, thought of parenthetically, are not taken count of.

When Cassius says (l. 95):

"I had as lief not be as live to be
In awe of such a thing as I myself,"

prose reading gives none of his emphasis of scorn and bitterness. To come down on the right words in a line you must make the metrical pause or suspension: the proof of the need thereof is the falling into place of the terms in the line succeeding.

That is seen in Cassius' climax of wrath and preparation for the ruin of Cæsar:

"Ye gods! it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone."

"So" here depends on not reading "should so" as prose.

Here, too, was a whole passage (ll. 72-80) unstopped in endings, and to be weighed and considered:

CAS. " Were I a common laughèr, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.
BRU. What means this shouting? I do fear, the people
Choose Cæsar for their king!

How Brutus dwells on the last words. How Shakspeare's verse opens the speaker's mind.

It is hard not to quote, too, the admirable verses,

"He is a great observer and he *looks*
Quite through the deeds of men."

But they make stumbling clogged-stepped prose.
And hard not to quote,

"If we do lose this battle, then is *this*
The very last time we shall speak together." (v, 1, 97.)

How beautiful—or, how horrible, if in wretched anapestics not pausing, and hence not resting on "last."

These are not alexandrines, but are irregularly "regular."

"To mask thy monstrous visage? Seek none, conspiracy." (ii, 1, 81.)

"And talk to you sometimes? Dwell I but in the suburbs." (ii, 1, 285.)

'Will come when it will come.

What say the augurers?" (ii, 2, 37.)

"That touches Cæsar nearer: read it, great Cæsar." (iii, 1, 7.)

"No worthier than the dust!

So oft as that shall be." (iii, 1, 116.)

Pope proposed to "mend" the last but one of these lines, by leaving out "great." What a ruinous change; with the monotony of the two "Cæsars," and the loss of the call or cry in the word "read."

And Mr. Verity would make a trimeter couplet out of "No worthier," etc. Read it with the context:

"How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust.

So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty."

What a tiresome slow tune a trimeter couplet would be there; and just after the murder. It mars the sense.

As to Pope, he did not seem to face the fact that Shakspeare's verse was accentual, contrasted with his own. He cut out and he put in—as when he so deplorably amended the magic verse,

"He falls to such perusal of my face,
As he would draw it. Long stay'd he so" (Hamlet, ii, 2);

by writing "Longtime," and making it, if Pope's own, yet a poor thing.

Often in Shakspeare a pause fills out a line, or a long syllable; or both, when well considered.* Again, the letter *r* and its

*The apparent short lines at i, 3, 300, and at i, 3, 139, are explained by certain words being employed twice, to make the end of one line and the beginning of another, there being two speakers:

(a) "With better appetite. And so it is."

"And so it is. For this time I will leave you."

(b) "Am I not stay'd for? tell me. Yes, you are."

"Yes, you are. O Cassius, if you could."

Abbott called that bit of verse with double life, "the amphibious section."

old rolling has to be heard. It both lengthens and shortens: *nearer*=*near*; and *near*=*nearer*. Compare the so-called monosyllable *our*:

"Our best friends made, our means stretch'd" (iv, 2, 44.)

Not forgetting the sense.

And:

"I have an hour's talk in store for you." (ii, 2, 121.)

Such pronunciations must be remembered, also, as the French ending, *-ion*; in which the English borrower had not yet eaten one syllable:—*e. g.*,

"But keep the hills and upper regions." (v, 1, 3.)

A writer in the *Daily News* lately scoffed at the notion that Shakspere filled out lines, by making *e. g.* "long" equal to one and a half or two syllables; or the "cold stone" in "Macbeth" equal to three. But the writer was evidently judging, not from Shakspere's verse, but from his own notions. He must come as a learner, to a master workman.

How unsatisfactory, as we saw, is any mechanical treatment of some lines. Compare these:

LUC. I was sure your lordship did not give it me.

BRU. Bear with me, good boy, I am much forgetful (iv, 3, 252)

and,

"Now is that noble vessel full of grief,

That it runs over even at his eyes." (v, 5, 13.)

What the Germans call *die schwebende Betonung*, "hovering accent," the accent of the verse striving easily with that of the sense, is beautifully heard in each of those quotations. Perhaps more beautifully still, in

"I heard a bustling rumour, like a fray,

And the wind brings it from the Capitol;"

if so be that we pronounce "wind" properly for verse; as in Tennyson, for instance:

"Make Knowledge circle with the winds,

But let her herald, Reverence,

Before her to whatever sky

Bear seeds of men and growth of minds."

How much variety in likeness is in such verse as:

"Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat." (i, 3, 91.)

Note where the strong accent is in each line; following the sense.

And in:

"How that *might change* his nature, there's the question.
It is the *bright day* that brings forth the adder." (ii, 1, 13.)

Note the likeness of successive sounds in the italicised words. But, with their placing, there is no offence.

There is something more interesting, not less real, if elusive in the variety of

"Brutus is noble, wise, valiant and honest;
Cæsar was mighty, bold, royal and loving."

Or of

"I shall find time, Cassius, I shall find time." (v, 3, 103.)

With which compare such a Milton line as, in "Lycidas,"

"Weep no more, woeful shepherds, weep no more;"

where if you say, "accent *no* in the first part, and *weep* in the second," you will be saying wisely, but not too well.

The variety is more mechanical in

"As fire drives out fire, so pity pity" (iii, 1, 172);

where "fire" is freely treated—as we saw othersuch "monosyllables"—being at first equal to two syllables, and then to one.

Alliteration in Shakspeare is used with many-sided purposes. It is writ ridiculous, in "whereat with blade, with bloody blameful blade, he bravely broached his boiling bloody breast." In Pistol, too, mock is made of the old plays, where he is worse than their roaring devils:

"The grave doth gape, and doting death is near."

Then with "natural magic," in

"The wild waves whist" [hushed].

Or with the frequent English connecting by sounds, of words connected in sense. As at i, 3, 93:

"Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars"

Emphasis, or increase of feeling, is thus aided here. The alliteration may be more or less obvious, according as it is at the beginning or in the body of the words. But it is, indeed, woven into the texture of English.

Compare:

"Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt" (ii, 1, 129);

and,

"But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament" (iii, 1, 60),

—lines worth noting too for light accent and the relation to the sense.

Also:

"If Brutus will vouchsafe that Antony
May safely come to him, and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus." (m, 1, 131);

and,

"Let us do so: for we are at the stake,
And bay'd about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs." (iv, 1, 48.)

In Brutus's prose speech to the people (iii,2), occurs:

"Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended."

In this place Shakspeare is making use of *Euphuistic** style, to mark the argumentative or pedantic Brutus, to contrast him with Antony. The two chief characteristics of Euphuism are balance and alliteration: "Although hetherto Euphues I have shrined thee in my heart for a trustie friend, I will shunne thee hereafter as a trothles foe."

"Euphues" was a book written by the dramatist Lyly, just before Shakspeare's writing began. Its artificial word against word, clause against clause, sentence against sentence, became a sought after form of writing and speaking. When Scott, in Sir Piercy Shafton, makes Elizabethan Euphuism consist mostly in fanciful conceits of expression, he errs.

As to Shakspeare's pronunciation, it must not be forgotten that the English vowels had then more often the normal sounds, ah, ay, ee, o, and oo, or ü, which they have been losing only gradually—Pope said *obleeged* and *tay*—which they have not altogether lost—in *far*, *where*, *put*, and *break*. Then the guttural was not dead; nor had *r* been refined away.

So if Portia could have said:

The quahltee of maircee is not straheen'd;
It droppeth as the gentle raheen from hayv'n
(broad è)

Upon the plahce benayth,
these citizens in "Julius Cæsar" iii, 2, 106, might be set down with,

First. Maythink therre is mooch rayson in his sahyings.

Second. If thou considerr rightly of the matterr,
Caysar hath had grayt (è) wrong.

THIRD. Has hay, mastherrrs?

I fayr therre will a wurrs coom in his plahce.

Northern and provincial English of today, and a certain amount of Irish brogue help us to hear what was heavier pronunciation of the Tudor English.

It need hardly be said that the tendency is to throw the

*Not, as in a respectable American magazine was lately absurdly said, of another: "His poetry is full of antithesis, constant alliteration and quaint turns of expression, *Euphemistic* tendencies, which we will (*sic*) remember, mark the productions of nearly all the Elizabethan poets."

stress back in English words. Shakspeare's *exile*, *aspect*, *revénue*, have altered.

He heard of

"All the charáctery of my sad brows."

PHILOSOPHY OF THE MIDDLE AGES

A COMPENDIUM OF FIVE LECTURES*

BY THE VERY REV. D. J. KENNEDY, O.P., S.S.M.

IV—UNION OF FAITH AND PHILOSOPHY—ST. THOMAS AQUINAS

IN the preceding paper we endeavored to throw a little light on the so-called "Dark Ages," and to show of what flimsy material their pompous critics have builded. There were imperfections, abuses and errors attendant upon the rise of scholasticism, but a candid observer is forced to admit that our own enlightened twentieth century cannot boast of greater intellectual activity nor of more rapid progress in those branches of knowledge that make for real perfection.

Paris, with its great university, which, two hundred years before the advent of the printing press, had attained a perfection of which our own Yale and Harvard might well be proud, was the center of this activity and, in consequence, the hot-bed of the errors which accompanied it. These errors were serious. The days were dark. The air was charged with gloomy forebodings of schism and heresy and infidelity and of all those dangers to the faith which necessarily follow the destruction of the principles regulating the relations of faith and science—of reason and revelation. When the professors of a Catholic university taught, and that openly, rationalism and pantheism, to say nothing of a host of minor errors, well might men ask: "If the salt of the earth lose its savor wherewith shall it be salted?" (Matt. v, 13.)

*Delivered at the Catholic Summer School, Cliff Haven, N. Y.

But suddenly, amidst all the darkness and gloom, there shone the angelic intellect of St. Thomas, the bright ray flashed from the Eternal Sun of Truth to bring the minds of men to see and to recognize and to acknowledge "the true light which enlighteneth every man that cometh into the world" (John i, 9), to illumine the path leading to true science and solid virtue, to the throne of the almighty, who rules the world of mind as well as the world of matter.

It is not our wish to belittle, or to be understood as detracting in any way from the praise due to the other great philosophers and theologians who were the contemporaries of the Angelic Doctor. We appreciate the immense learning, the great influence for good exerted by such men as St. Anselm, St. Bernard, Alexander of Hales, St. Bonaventure and Albertus Magnus. Our saint would not except our praises, if, through ill-governed zeal, we ignored real merit in others. He himself has given us an example, and it is edifying, as well as instructive, to note with what reverence and affection he mentions Aristotle and Plato, St. Augustine, Boethius, St. Isidore, the "Master of the Sentences," Albertus Magnus, St. Denis and the others whose works he quotes. But with all due respect for the claims of others we are safe in asserting, with the whole learned world, that St. Thomas was the light, the glory of that age of truly great men.

Educated in quiet, trained in piety, strong in faith, docile to authority—a model friar—St. Thomas, with his all-embracing and all-penetrating mind reviewed the world of the universities. He saw the old and the new, the past and the present; he noted all that was good, all that was bad, and he determined to devote his life to the work of Christianizing philosophy and systematizing theology.

His first step was the selecting of Aristotle as the model philosopher. This step he took in the face of much adverse criticism. Was not Aristotle responsible for the rationalism and pantheism that disgraced the University of Paris? Had not Robert de Courçon, the Papal Legate, forbidden the reading of Aristotle's *Physics* and *Metaphysics*? But from St. Isidore and Boethius and especially from his own revered master, Albertus Magnus, St. Thomas had learned to know Aristotle

310443

and the value of his works. True, Aristotle had been forbidden by authority which all must obey, but the Aristotle interdicted by the Legate was, as St. Thomas well knew, not the real Aristotle, but the Aristotle as interpreted by doctors inoculated with the poison of the Averroistic commentaries. Averroes, not Aristotle, was the cause of all the confusion; hence Aristotle was to be retained; Averroes was to be refuted and rejected by all the means known to the champions of the true faith. Thus it is that we find the doctrines of Averroes mentioned and refuted on almost every page of St. Thomas' writings. His work "*De Unitate Intellectus*" is devoted entirely to the refutation of the fundamental doctrine of the Arabian philosopher, viz.: that all men have but one intellect. Because universal ideas are alike in all minds, therefore, concluded Averroes, these ideas are produced by one intellect; hence there is but one intellect in all men. This is the principle on which Abelard founded his system of rationalism and Amaury de Bene his system of pantheism.

St. Thomas overthrew these pernicious theories by establishing a true conception of the natures and powers of man's intellect and of his knowledge of universal ideas. Rejecting Plato's dualistic theory, which made the soul and body of man two distinct beings joined together without substantial unity, he defended and elucidated the teaching of Aristotle, that the soul is the substantial form of the human body, distinct from it but united so intimately that the two form one substantial being, an individual of the human species. The soul alone is not the man; but the soul and body united constitute an individual man, a person, John or Peter or Paul.¹ This doctrine was afterwards solemnly defined as an article of faith in the Council of Vienne (1311-1312). Its proclamation by St. Thomas was a death blow to Averroism. If the soul belongs to a particular individual, then there can be no place for the Averroistic dream of unity of intellect.

The next great service which the Angelic Doctor rendered philosophy was the determination of the relation of faith to science. So accurately did he define the connection of faith

¹St. Th. "*Summa*," I P., Q. 76, A. I.

and reason that his principles have been and are an all-sufficient refutation of all errors on this subject. And Leo XIII's motive in writing his justly celebrated encyclical on the restoration of scholastic philosophy was his desire to see reason serving faith in our time as she did in the days of St. Thomas. So well, indeed, did our saint perform his stupendous task that in the words of our great Pope: "One would almost say that St. Thomas was present at all the councils of the Church held since his time and that he presided over the deliberations of the assembled Fathers."¹ This fact was strikingly illustrated in the proceedings of the last General Council held, during our own times, at the Vatican, under Pius IX. Whoever reads the decrees against Rationalism in the chapter on "Faith and Reason" will perceive at a glance, that the principles therein proposed and defined are almost verbatim the principles with which St. Thomas put to rout the rationalists of his day. Yes, exclaims the advanced thinker (*sic*), that is just what I hold—the Church is, and always has been, opposed to the use of reason. St. Thomas' whole person and life, all his writings, are a contradiction, a complete refutation, of this absurd charge. He was a living proof of the truth that faith and science are not and should not be enemies, but should dwell together in harmony. He demonstrated the fact that strong faith does not preclude the fullest development and exercise of man's highest faculty, reason. He was a firm believer in all the truths of Christianity, yet no scientist of any age has used his reason more than St. Thomas did; but he was careful to determine with the pen of a master the province of faith and the limit beyond which reason dare not venture.²

Threefold, says St. Thomas, is the service which reason renders to faith: 1. It prepares the mind for faith. 2. It explains the truths of faith. 3. It defends the truths of faith.³ And the Angelic Doctor's works are THE perfect examples of the application of these principles. He surpasses all ecclesiastical

¹Encyclical "Æterni Patris."

²Cont. Gentiles Tib. I, Exposit in Lib. Boet. de Trinitate, Qu. I, Art. III. "Summa," P. I, Q. I, *et passim*.

³Ibid. 1 P., Q. 1, Art. VIII.

writers in his masterful treatise on the truths which are necessary as a preparation for faith. His explanations and developments of the dogmas of faith, in the "Summa against the Gentiles" and in the wonderful "Summa Theologica," are indeed worthy of the encomiums that popes, councils and universities have heaped upon them and make the "Summa Theologica" a masterpiece of human genius—the greatest masterpiece the world has ever known. His defense of the truths of faith and his solutions of the arguments and objection which might be urged against them, increase, if possible, our admiration. Those who are familiar with the works of St. Thomas are not surprised at the words of Leo XIII: "He alone confuted all the errors of past times, and supplied invincible weapons for overcoming those which were to arise in the future."¹ Thus did St. Thomas press reason into the service of faith. This is necessarily a hurried, compendious and imperfect recital of his labors for the reformation of Christian philosophy. Enough has been said, it is hoped, to show that St. Thomas was the heaven-sent genius who brought order out of chaos and provided for the Faith a lasting and impregnable defence against the attacks of her enemies.

¹Encycl. "Æterni Patris."

THE PROTESTANT REVOLUTION

A COURSE OF HISTORICAL READING: EIGHTH MONTH—
GUGGENBERGER'S CHRISTIAN ERA, VOL. II

THE PURITAN REVOLUTION

WE have studied in our last paper the effects of the Protestant Revolution in Germany, in the horrors of the Thirty Years' War. We have now to consider the effects of the English so-called Reformation in the Puritan Revolution. The

first form of English Protestantism had been the schismatical form, a state church under Henry VIII. The second form under Edward VI was a medley of continental heresies, which were embodied in the first and second Books of Common Prayer by Cranmer. The third form, Anglicanism, owed its origin to the rulings of Elizabeth and the third and modified Book of Common Prayer. But before Elizabeth had gone through the horrible scenes of her deathbed, Puritanism had taken a firm hold of the people, that had finally broken with the Catholic Church. Hence both in Germany and England, Calvinism was the chief disturbing element. But in Germany the Catholics were, in the end, the gainers; in England, the Anglicans.

JAMES I

Outline the character of James I. (487.) What were the expectations of the Catholics at his accession, and why? What did the Puritans expect and why? What form of Protestantism was favored by James himself? Which were the first religious measures of his reign? (488.)

What was the purpose of the gunpowder plot? Who were the chief plotters? What was the government's part in the plot? How was the plot discovered and punished? (489.) How did Father Garnet obtain knowledge of the plot? What became of the charges first raised against him by the government? On what charge was the indictment finally based?

To understand this point still more clearly, it must be observed that the earlier conversation between Father Garnet and Catesby turned on a case of conscience concerning practices in war such as the storming and destruction of a castle or town in which innocent persons have to suffer with the enemy in arms. The case is contained in every moral theology. No inference as to Catesby's plans could be gathered from this conversation.

What was the real cause for which Father Garnet was executed? (490.)

The question is very ably discussed by J. Gerard, S.J.: What was the gunpowder plot? "The Traditional Story Tested by Original Evidence." This traditional story is upheld by

Gardiner: "What the gunpowder plot was," and once more discussed in F. Gerard's reply. "The Gunpowder Plot and the Gunpowder Plotters." These three publications furnish excellent material for one or more debates.

State the substance of the penal laws enacted against the Catholics in the reign of James I, and their effects on the loyal Catholics. (491.)

Beginning of the struggle between King and Parliament.

Why did James summon the Parliament of 1621? What royal prerogative was first assailed by the Puritan Commons? What is a Parliamentary Impeachment? What was the result of the Parliamentary investigation of the management of monopolies? What anti-Catholic petition was handed in in the winter session? What was the King's answer to the petition? What claims did the Commons make in their protestation to the King's answer? How did the King dispose of the Protestation? (493.)

II—CHARLES I

I. FIRST THREE PARLIAMENTS.

1. What were the demands of the Commons in the first and second Parliaments of Charles I? Why were the two Parliaments dissolved? (496, 497.)

The last Huguenot war belongs to the history of France, and as such has been treated in a former paper. The two points referring to England are the reasons which induced Charles I to change his previous policy in favor of the Huguenots, and the manner in which Buckingham was removed.

What were the chief points in Eliot's Petition of Rights in the third Parliament, and what new laws were added to the English statutes by the royal assent? (499.)

Show how the question of tonnage and poundage (import and export duties) involved the supremacy of the King or of the Parliament. (499.)

Which were the principles and contentions of the Puritans as against Catholicism and Anglicanism in Charles' third Parliament? Let it be well observed that the Puritans acted

against the Church established by law, as Henry VIII had acted against the Catholic Church. The downward course from positive religion to ill-disguised naturalism was very steep but perfectly logical. The consequences of what Henry VIII had done for the aggrandizement of the crown led to the execution by the people of his successor, Charles I.

Which were Eliot's three resolutions at the end of the third Parliament? The tumultuous adoption of the three resolutions, illegally introduced, led to the dissolution of this Parliament, and to the eleven years of royal rule without Parliament.

2. CHARLES WITHOUT PARLIAMENT.

What was the character of the first years of Charles' personal rule? Who was his chief temporal adviser? What was the policy of Archbishop Laud and its consequences? (501.)

The Star Chamber was the highest judicial, the High Commission the highest ecclesiastical court in this period.

Why and by what means did Charles create the first English *navy*? Why was the party of Eliot and Hampden opposed to ship-money? (502.)

What was Charles' ecclesiastical policy in Scotland? What do you understand by the National Covenant in Scotland? Give an outline of the two Bishops' wars in Scotland and their settlement. (503, 505.)

3. CHARLES AND THE LONG PARLIAMENT.

What reasons induced the King to call the Parliament of 1641? Which were the first measures of the Long Parliament? Was Strafford guilty of treason? What is the difference between a bill of impeachment and a bill of attainder? Give the circumstances of Strafford's execution. (504.)

State the political acts of the Long Parliament which formed the first step in the Parliamentary revolution? What was the Root and Branch bill? (505.)

What measures were passed by the Puritan Parliament against the Catholics? (504, 506, 508.)

What was the import of the Grand Remonstrance. (506.)

Explain the affair of the Five Members and the result to which it led. (507.)

How did the parties stand on the eve of the Civil War? Who were the Roundheads? The Cavaliers? With whom did the Catholics side?

4. CHARLES I AND THE CIVIL WAR.

The military actions and results of the civil wars are left to the attention of the students. (509-511, 514.) The following questions will deal with principles and policies.

What religious parties formed in the course of the civil wars, and what were their principles? What were the religious extravagances of Cromwell's Ironsides?

What was the fate of Charles I during his prison life? (513.)

State the three points to which Charles clung in all his negotiations? (513.) What was the feeling of the majority of the people for the King before the second civil war? (514.) Explain Cromwell's position in the struggle between the army and the Long Parliament. How did Cromwell become a Leveller? How did he rid himself of his opponents in Parliament? (515.)

Pride's Purge was but the execution of Cromwell's orders, then absent in Scotland.

What resolutions were passed by Cromwell's "purged" Parliament? What body was appointed to try Charles I? How did Cromwell become the chief regicide? How many members of the Commission of 135 did sign the King's death warrant in open court without subsequently advancing the excuse of compulsion or intimidation? Detail the circumstances of the judicial murder of Charles I.

N. B.—The history of Ireland from the reign of Henry VIII to the Catholic Emancipation will be treated in its historical unity and continuity; hence Sections 5, 6 and 7 are left over for future study.

III—THE COMMONWEALTH AND PROTECTORATE

What was left of the Long Parliament after the King's

execution? When was the Commonwealth established and what was its organization? What promises did Charles II make to obtain a hold in Scotland and Ireland? Where and by whom were his adherents defeated? (537.)

Give a short account of the Navigation Act of 1651. (538.)

Under what circumstances was the last remnant of England's constitution destroyed?

What farcical Parliament preceded Cromwell's Protectorate? (539.) What was the constitution of the Protectorate and the policy of Cromwell under the "Instrument of Government"? What was Cromwell's religious policy as Protector? (540.) How was Cromwell's second Parliament treated by the Protector? What was the object of the "Humble Petition and Advice"? Which of its clauses were accepted by Cromwell? Why did Cromwell "this time" refuse the crown of England? Why did he dissolve this second Parliament? (541.)

What circumstances contributed to the last illness and death of Cromwell? (542.) Give an outline of the character of Oliver Cromwell. (543.) What was the state of England after the death of the Protector? (544.)

IV—THE RESTORATION UNDER CHARLES II

How was the Long Parliament reconstructed and dissolved? Why was the new Parliament a "Convention" Parliament? What were the contents of Charles' "Declaration of Breda"? What resolution of the Convention Parliament put an end to the Puritan Revolution and restored the Stuarts to the throne? (545.)

Mention some of the chief appointees of Charles II. Which were the chief acts and measures passed by the Convention Parliament? Why was the Convention Parliament dissolved? (546.)

What was the political complexion of the Cavalier Parliament? What powers did this Parliament restore for the King? What power did it retain in its own hands? (547.) What was the King's position concerning Catholics and Dissenters? What did Charles II owe to the Catholics at home and abroad? What was the attitude of the Convention Parliament toward the

Catholics? Why did the Catholics desire to *delay* the restoration of Episcopacy? Whose influence prevented the passage of a bill of toleration?

What was the consequence of the restoration of Episcopacy before toleration was granted to Catholics and other Non-conformists? (548.)

Explain the following acts directed against the Puritans and the Catholics and their results: The Act of Corporation? The Uniformity Act? The Conventicle Act? The Five Mile Act? What was the attitude of Charles II in the face of such acts? (549.) What was the Cabal, and who were its members? Which were the three measures accredited to the Cabal?

What was the Declaration of Indulgence, and on what power was it based? (550.) How was the Declaration of Indulgence dealt with by the Cavalier Parliament in 1673? What other persecuting measures did the session purchase from the King? What test was to be imposed upon all office-holders? What was the immediate result of this monstrous Test Act? How was James, Duke of York, brought back to the Catholic Church? What was the King's attitude toward religion? (552.)

The two causes which fostered the violence of public feeling against the Catholics were the fear of a Catholic succession and the foreign policy of the King *i.e.*, his relations with Louis XIV, King of France.

Explain the ground upon which a Catholic succession was more than probable if not prevented by a new revolution. (The childless condition of Charles II, and the presence of a Catholic Prince of Wales.)

As to the relations of Charles II to Louis XIV, suffice it to say at present, that the indignation and the suspicions of the English people were aroused (*a*) by the lawless aggressions of Louis on the continent, (*b*) by the fear that Charles had made arrangements with Louis to change the religion of England with the help of France, (*c*) by the dread that French subsidies might make Charles independent of the Parliament, and bring back the personal rule of Charles I. It was unfortunate for the Catholics of England that these suspicions fell in a period in which the bigotry of the ruling class was as great as the dense ignorance of the people as to what Catholicism really was.

The Puritan Revolution and the Civil War had destroyed all sober judgment in religious questions.

The Puritan Revolution was the work of Calvinism, and its fruits were national disruption, a complete secularization of the Church, cruelty and sacrilege, blood and devastation, and the brutal tyranny of a military regime. The fruits were identical with those which Calvinism produced in France, the Netherlands and Germany, only tintured by the peculiar character of English manners and institutions. Like the Religious Peace of Augsburg, the restoration of the Stuarts, based on principles of selfishness and injustice, gave no religious peace to England; it contained the germs of new crimes and revolutions, as the next study will amply prove.

(To be continued.)

MATER DOLOROSA.

HOWARD V. SUTHERLAND.

Fair, oh! so fair.

Most like a rose o'er which soft winds have blown
 Impetuous breaths that bent but could not harm;
 Most like a rose, with beauties of her own;
 Most like a rose, but oh! more fair, more warm.
 Most like a rose.

Sad, oh! so sad.

Most like the eve, whose melancholy eyes
 Gaze at the dawn with maidenly affright;
 Most like the eve that languishes and sighs;
 Most like the eve, that is more sad than night.
 Most like the eve.

Pure, oh! so pure.

Most like the Dove whose wings are ever furled,
 Dreaming its dreams where none has ever trod;
 Most like the Dove whose breast might soothe the world;
 Most like the Dove—the pure, still Dove of God.
 Most like the Dove.

A PROPOSED SCHOOL-EXTENSION SYSTEM FOR CATHOLIC YOUTH.

ARCHBISHOP'S HOUSE,
452 Madison Ave.

Secretary's Office.

NEW YORK, June 20, 1903.

MR. WARREN E. MOSHER,
39 EAST 42 STREET,
NEW YORK CITY :

DEAR MR. MOSHER—The Most Reverend Archbishop directs me to say that he has read, with much interest, the prospectus of the proposed School-Extension System for our Catholic youth, and gladly extends to your plans his approval and blessing.

Very truly yours,

P. J. HAYES,
Secretary.

In order to produce the best results for our Catholic people through the influences of good literature, we should devote our efforts to promoting a taste for good reading in our Catholic boys and girls, tens of thousands of whom leave our schools every year, never again to resume the study of books which conduce to right thinking and good living. In a few years their speech is that of the street, and their reading, if any, sensational books and papers. They have forgotten the elementary knowledge acquired in their school life, or they cannot apply it successfully. When ambition is not dead, their training makes them unfit for the better positions of life. When we attempt to counteract this training in the adult, we find it almost impossible, or the results are not commensurate with the time and labor and means expended.

The Reading Circle System today is not benefiting those who are most in need of its influences. As a rule, only educated persons are affiliated with reading circles.

Let us take our boys and girls immediately after they leave school, and organize them into classes directed by earnest, competent leaders, who will conduct them by systematic methods

through practical and interesting courses, which have a real educational value, and when they will have reached the age of young manhood and young womanhood, they will have a taste and an inclination for such reading as will give us a Catholic reading public that will be not only a power for themselves, but a power also in forming right public opinion. Let us imagine just a few boys and girls from every parochial school in our country, working under such a system each year—what a tremendous number we would have in ten years, and what a tremendous influence the proper cultivation of these young minds would have in our Church and national life. There is very little being done for these boys and girls—there is certainly no organized effort in their behalf. It is little wonder, therefore, that so many of them are hewers of wood and drawers of water. They need all the help and encouragement we can give them, in order that they may fit themselves for the better positions of life in our country and successfully compete for them whenever opportunity offers.

In order to bring about these results it is proposed to establish a School-Extension System, which shall have a head centre and numerous local centres. The former will indicate the courses and give direction; the latter will systematically follow the reading and study prescribed. The system of teaching will be by current events. A periodical manual will be published, which will contain the required texts and directions, and will form a medium of intercommunication among those engaged in the plan. Local centres will be conducted by trained teachers, whenever this is possible. Reading and study at home will form the main part of the student's work, with class meetings once a week. Certificates and diplomas will be issued to students, when merited.

The aims and methods of the proposed institution have been approved by many experienced educators of the public and parochial systems of New York.

We trust that all those who may be interested in the project will co-operate to the end that it may be put into practical operation at once. It is not thought that the scheme as outlined, is perfect. The experience of a practical test will prove the strength and weakness of the plan.

PROSPECTUS

OBJECT—The object of this institution is to provide for our Catholic youth the means and opportunity to continue their education after they leave school—in a word, an After School Course. The great mass of our children leave school at the age of from twelve to fourteen years, and before the habit of good reading has been cultivated and only the most primary knowledge imparted. All will concede the importance of attaching these youths to a system that will continue by practical methods their educational training. The hope is felt that the proposed movement will be considered worthy to be recognized as a practical part of the educational system of the Church, an institution into which boys and girls may enter after they are obliged by necessity to leave school to earn their living. There should be no break between the school and the extension plan. Discipline and habits of study as the result of school training make boys more easily managed if taken in hand at once.

METHODS

COURSES—It is proposed to teach by current events. By this method subjects of lively interest can always be provided, and all phases of life studied. The educational value of such a system is well illustrated by the following great questions.

First, the Panama Canal is a great economic question that is engaging the attention of the world, and a knowledge of it must necessarily include the history of the project, its commercial and political importance, its scientific aspect, its international influence, the history of Central America, the geography, geology, flora and fauna of the country, etc.

Another great project is the construction of the transportation subway and tunnels of New York City. In the study of this great industrial and commercial enterprise, life in all its phases of the greatest city of this continent may be studied.

By this system may be studied civics, economics, social questions, contemporary history, the moral and political duties of citizenship, and ethics as practically applied in relation to men and the things in which they are engaged. By such a study, boys would be trained to have a practical knowledge of the

questions which they, in a few years, will be called upon to actively participate in, and in the settlement of which they will form an important part.

Practical courses of reading and study will also be outlined, that will be a continuation of school studies, but not so technical. These courses will embrace history, literature, science, etc., arranged with regard to unity and sequence.

ATHLETICS

In order to attract and interest the boys, there must be some attention given to the things in which they are naturally interested. Therefore, we should discuss with lively and sympathetic interest, the games and sports of the different seasons, noted athletes, rules and ethics of games.

HYGIENE

After religion, there is no more important study than the science which treats of the preservation of health.

MEMBERSHIP

No boy or girl who is attending school should be admitted to membership. Boys and girls should be organized into separate classes. It is advised that not all the boys of the parish be invited to join a local centre at once. Select classes of ten or twenty boys should be organized at first. Boys should be selected who show evidence of having the right disposition and ambition, and the requirements for admission should be good character and the promise to be attentive and studious. When the institution is well established, membership may be enlarged.

CERTIFICATE

A certificate will be issued to members at the close of each year, and after a four years course a diploma will be issued from the head centre and signed by the pastor and teacher of the

local centre. These certificates and diplomas will show evidence of good character and studious habits. They will be an incentive to work for success. The value of the diploma may be indicated in the case of a boy who has earned one, applying to a business man for a position. Such a man will certainly have greater regard for the boy who has given evidence of such ambition than to another boy who has probably wasted his time without any effort at self-improvement.

TEACHERS

Volunteer help cannot be depended upon for this movement. Therefore, it is advised that teachers be engaged at an extra compensation to teach local centres. One night a week only will be required, but nothing should interfere with the meeting of the class on the night appointed.

BOOKS

It will be just as essential for the success of this extension work for each member to have the required books, as it is for a school-boy to have them. Unless the text is placed in the hands of every member, the best efforts of teachers and pastors will prove ineffectual and unsatisfactory results will follow. A boy who has not a copy of the text, will make this an excuse for not reading and for his ignorance of the topics of the program.

A PERIODICAL MANUAL

As the best means of promoting habits of reading, of furnishing texts of the several studies, and of making the whole system practically operative, it is proposed to issue a monthly manual which will contain all that may be essential for the plan, namely current events, outlines, studies in history, literature, science, civics, hygiene, moral and religious instruction, questions, directions, suggestions, book lists, programs, etc. The Manual should be indispensable to teachers and members, and particularly interesting to the boys and girls.

LIBRARIES

The operation of this movement should promote the establishment of parish libraries and the circulation of books. While the Manual will contain the required reading, recourse to supplementary books will be found necessary, and many members will not be satisfied with the simple outline contained in the several lessons.

ORGANIZATION

The organization of a local centre will be a very simple matter. It will be only necessary to select the required number of boys to start with, engage a teacher, appoint a time and place of meeting, and announce the subjects for reading and study. It would be advisable to organize each local centre, electing officers and giving the class some participation in its own government, discipline, etc. If boys are trusted with some independence, it will develop in them character.

Wherever the co-operation of the religious can be secured, the organization and operation of local centres can be effected with the least possible difficulty. For example, in New York City, the Brothers of the Christian Schools and the Sisters of Charity do the largest share of the school work. If these two great orders would co-operate in this movement, it would insure its success in New York.

MEETINGS

Meetings should be held at least once a week, at a fixed time and place. For each meeting there should be a definite program, and the class should be notified in advance, of the subjects that would be discussed. The success of the meeting will depend largely upon the teacher.

A SUGGESTED PROGRAM

ST. GABRIEL'S CENTRE

1. Call to order.
2. Opening hymn.

3. Roll call—quotations from an author assigned at previous meeting.
4. Discussion of the lesson according to the outline.
5. Miscellaneous exercises, which may consist of readings, declamations, music, etc.
6. Closing ode.

A word of explanation about the program. The opening hymn is suggested because there is no exercise more conducive to dispelling diffidence and instilling good cheer than music. A hymn is suggested for the opening of the program, while an ode, generally patriotic, is suggested for the close.

The exercise of responding to the roll call by reciting quotations is an admirable one. If, for example, Longfellow is the author from whom the class will quote at the next meeting, every member of the class will search Longfellow's poems for a suitable quotation.

BOYS' CLUBS

This School-Extension Movement should not be confounded with the movement now active in some places for the establishment of boys' clubs. The former does not assume so wide a scope of work as the latter, nor will it involve anything like the labor and cost of maintenance. The system advocated in the School-Extension scheme may be incorporated in the boys' clubs. There are many places where such clubs would be difficult to establish, if not impracticable, but the simple reading course might be instituted in nearly every parish in the land.

WARREN E. MOSHER.

New York, May 30th, 1903.

DR. JAMES J. WALSH

JAMES J. WALSH, M.D., Ph.D., LL.D., was born in Archbald, Pa., in the year 1865. He was graduated from St. John's College, Fordham, New York, in 1884, and received the degree of A.M. in course in 1885. For some years he devoted himself to various studies, acquiring, among other things, a remarkable mastery of languages. In 1890 he entered the medical college of the University of Pennsylvania and completed the four years' course in two years. He then gave special attention to hygiene, bacteriology, and embryology. After a year of hospital experience he went abroad and studied for three years in Paris, Berlin, and Vienna.

On returning to America he began the practice of medicine in New York. He was appointed lecturer on General Medicine at the Polyclinic Hospital and School for Graduates in Medicine and is assistant editor of the *Medical News* of New York and of the *International Clinics* of Philadelphia. His knowledge of languages and broad general culture have naturally tended to give him a comprehensive view and a broad grasp of literary and historical as well as scientific subjects.

He has used this unusual mental equipment in trying to bring before Catholics, in his literary and historical work, some of the records of greatness that belong to the Church, but have been obscured in the minds of English speaking Catholics, at least, by centuries of unfair and indifferent literature—a literature not too much to be blamed, because it could, in truth, say nothing good of Catholics without reflecting on the causes of its own existence. This he has done by showing that great achievements do not flourish in isolated independence, and that the great cathedrals, for instance, of the early middle ages, were but one expression of a kindred greatness in all that pertains to the progress and welfare of humanity.

Dr. Walsh has lectured for four successive seasons, previous to the present, on biology and scientific subjects at the Champlain Summer School at Cliff Haven. He has tried to do justice to the Catholic scientists, who stand for the epoch-making scientific work of the eighteenth and nineteenth centuries, in a series of biographical monographs which include Lænnec, Schwann, Morgagni, Johann Müller, Lamarck, Bernard, and Pasteur.

SAN MICHEL (CRAB ISLAND) A NATIONAL PARK

AT a recent meeting of the National Society of the United States Daughters of 1812, State of New York, held at Delmonico's, New York City, Rev. Thomas McMillan, C.S.P., Chairman of the Board of Studies, and Warren E. Mosher, Secretary of the Catholic Summer School, were present. Father McMillan delivered an address by request before this body, on the subject of fittingly commemorating the Battle of Lake Champlain. It was unanimously voted by this society to adopt resolutions expressing their approval of the project, a copy of which follows:

"WHEREAS, It appears that a memorial is about to be presented to the Secretary of War, directing his attention to the neglected condition of Crab Island in Lake Champlain, where lie buried the heroes who lost their lives in the defense of our country, in the engagements at Plattsburgh and in Commodore MacDonough's naval battle during the War of 1812, and praying him to take appropriate action to have the island placed in a condition befitting the last resting-place of those noble patriots, and

"WHEREAS, One of the purposes of this society is to perpetuate the memory, and honor the achievements of those who fought and suffered for the preservation of our independence, therefore be it

"RESOLVED, That we, the National Society of the United States Daughters of 1812, State of New York, hereby approve and indorse such proposed memorial, and heartily join in the prayer thereof to the Honorable the Secretary of War.

"Proposed and drawn up by Mrs. J. Wells Wentworth, seconded by Mrs. Leroy Sunderland Smith and the entire board of directors.

"Passed April 24, 1903.

"(Signed) MARY E. WALLIS,
Corresponding Secretary.

"EMMA M. H. SLADE,
(Mrs. William Gerry Slade,) *President State of New York and President National Society."*

The Secretary of the Summer School on May 5, 1903, met the Hon. Senator Chauncey M. Depew, and presented to him

a memorial from the Board of Trustees of the Catholic Summer School and from the Society of the United States Daughters of 1812, on the subject of converting Crab Island into a national park. Senator Depew expressed deep interest in the project, and promised his co-operation in having Congress make the required appropriation. He expressed himself as particularly desirous of having the old name of San Michel restored. With the co-operation of Senator Depew and Congressman Emerson of Plattsburgh District, and a number of other Congressmen who are friends of the movement, we may look for the success of this project at the next Congress.

The resolutions of the Board of Trustees follow:

"WHEREAS, The Battle of Lake Champlain, which took place September 11, 1814, is conceded to have been one of the most important battles of the War of 1812, and

"WHEREAS, The victory of the American forces on the Lake under Commodore MacDonough was complete and glorious; and

"WHEREAS, Scores of the heroes slain in this engagement now lie in graves unmarked and apparently forgotten by our Government, on an island barren, neglected and inaccessible for lack of the simplest requirements, and as this island, known as Crab Island, is in the track of the great commerce of Lake Champlain, where many thousands of our fellow-citizens and tourists from all parts of the world pass in the steamers which ply its waters; therefore be it

"RESOLVED, That we, the Catholic Summer School of America, desirous of commemorating this great victory and of paying a fitting tribute to the victors, petition our Government through the Secretary of War, the Honorable Elihu Root, to convert this island into a national park and to erect thereon a suitable monument over the graves of the heroes who fell in the Battle of Lake Champlain; and be it further

"RESOLVED, That as Crab Island is Government property and adjacent to the military barracks of Plattsburgh, that initial steps be taken to erect a staff on this island from which our national flag shall float as an evidence of our Government's thoughtfulness, respect, and appreciation for our honored dead; and be it further

"RESOLVED, That the original name of this island, San Michel, be restored.

(Signed) MICHAEL J. LAVELLE,

President.

" WARREN E. MOSHER,

Secretary.

Copies of these resolutions were presented to the Secretary of War, the Hon. Elihu Root, with the request that he take

action immediately to have a flagstaff erected on Crab Island and a landing-place made there at once. The matter is now in the hands of the Commanding General of the East, as the following letter will show, on which we trust he will take favorable action.

WAR DEPARTMENT,
ADJUTANT-GENERAL'S OFFICE,
WASHINGTON.

June 4, 1903.

MR. WARREN E. MOSHER, *Secretary*,
Catholic Summer School of America,
No. 39 East 42d Street, New York City, N. Y.

SIR: The Department is in receipt of your communication of the 22d ultimo, in which you ask, on behalf of the United States Daughters of 1812, and the Catholic Summer School of America, that a flagstaff be erected on Crab Island, New York, and also that a suitable place be provided for the landing of boats on said island, and in reply I have the honor to inform you that same has been referred to the Commanding General, Department of the East, Governor's Island, New York, for remark and recommendation, upon the receipt of which you will be further advised.

Very respectfully,
E. R. HILLS,
*Major, Artillery Corps, Acting
Assistant Adjutant-General.*

In the New York *Sun*, July 2d appears the following:

Major-Gen. Chaffee, commanding the Department of the East, recently requested Col. Adams, commandant of the Plattsburgh barracks, to make a report to the Secretary of War on the possibility of making Crab Island or Isle of St. Michael, on Lake Champlain, near Plattsburgh, a national park. On this island are buried many soldiers killed in the Battle of Plattsburgh. Col. Adams has recommended to the Secretary that the ground be cleared and the island be made into a park, with a section reserved as a burial ground, in which an appropriate monument may be erected.

COL. H. H. ADAMS CONFIRMS THE ABOVE STATEMENT.

OFFICE OF POST COMMANDER,
PLATTSBURGH BARRACKS, NEW YORK.

July 4th, 1903.

MR. WARREN E. MOSHER, Cliff Haven, N. Y.

MY DEAR SIR: In reply to yours of the 2d inst., I would say I can confirm the statement inclosed in reference to Crab Island, and will say I shall do all I can toward having the Island converted into a park.

Very truly yours,

H. H. ADAMS, *Col. 5th Infantry.*

CHAMPLAIN SUMMER SCHOOL—SESSION OF 1903 EVENING LECTURES

FIRST WEEK

Monday, July 6—Lay Coöperation, John T. Nicholson.

Tuesday, July 7—New York City History, Mrs. John Milton Gitterman, M.A. (Columbia).

Two Lectures on Astronomy by Rev. George V. Leahy—Thursday, July 9—The Sun. Friday, July 10—The Nebular Hypothesis.

SECOND WEEK

Monday, July 13—A course of four lectures by Thomas B. Lawler:
1. The Philippines. 2. A Journey to Japan. 3. Travel in India. 4. India of the Past and Present.

THIRD WEEK

Two lectures by Dr. Condé B. Pallen—Monday, July 20—The Novel. Tuesday, July 21—The Greatest Catholic Layman.

Two lectures by Prof. Camille W. Zeckwer—Thursday, July 23—The Ante-Classic Age in Music. Friday, July 24—The Classic Age in Music.

FOURTH WEEK

Four lectures by Monsignor Loughlin—Monday, July 27—The Church in France. Tuesday, July 28—Church under Bourbon Dynasty. Thursday, July 30—Church during French Revolution. Friday, July 31—The Napoleonic Concordat.

FIFTH WEEK

Two lectures by Helena T. Goessmann—Monday, August 3—Lecture on Travel in Europe. Tuesday, August 4—Old World Lessons.

Two lectures by Professor Zeckwer—Thursday, August 6—Romantic School in Music. Friday, August 7—New German School in Music.

SIXTH WEEK

Four lectures by Bishop Montes de Oca—Monday, August 10—Conversion of the Aztecs. Tuesday, August 11—Spanish Rule in Mexico. Thursday, August 13—Relations of Mexico with Rome. Friday, August 14—Recent Events in Mexico.

SEVENTH WEEK

Monday, August 17—Discussions with Non-Catholics, Rev. Bertrand L. Conway, C. S. P. Tuesday, August 18—Concert by Champlain Choral Union.

Wednesday, August 19—Symposium on work for the Italians and other Catholics from Europe.

Two lectures by Rev. D. J. McMahon, D.D.—Thursday, August 20—The Church and Charity. Friday, August 21—The State and Philanthropy.

Saturday, August 22—Piano Recital, Elizabeth A. Duffy.

EIGHTH WEEK

Two lectures by Dr. L. H. Gulick—Monday, August 24—Physical Training in Education. Tuesday, August 25—Moral Influence of Athletic Sports.

Two lectures by Rev. Morgan M. Sheedy—Thursday, August 27—Our Reading Circles. Friday, August 28—The Home of the Summer School.

Saturday, August 29—Violin and Piano Recital, The Misses Duffy.

NINTH WEEK

Four lectures by Dr. James C. Walsh—Monday, August 31—Lamarck, the Founder of Evolution. Tuesday, September 1—Lænnec, Scientific Pioneer. Wednesday, September 2—Schwann, Founder of the Cell Doctrine. Thursday, September 3—Pasteur, among the Greatest Scientists.

The programme of morning lectures and special courses was published in the June number of this magazine.

For complete syllabus address, during July and August, Warren E. Mosher, Secretary, Cliff Haven, Clinton County, N. Y.

THE WESTERN CATHOLIC CHAUTAUQUA

THE officers of the Western Catholic Chautauqua have just issued the prospectus for the ninth annual session, which will be held in St. Paul, Minn., July 7th to 29th. The prospectus, which is illustrated, contains a full program of the courses of lectures, much interesting matter in regard to St. Paul, and a course of study for the reading circles.

The lectures are as follows:

Prof. J. C. Monaghan, of the State University of Wisconsin.

Three lectures.

I. Germany as a world power in trade.

II. England as a world power in trade.

III. Russia as a world power in trade.

Rev. W. J. Kerby, Ph.D., Associate Professor of Sociology,

Catholic University, Washington, D. C. Three lectures on The Church and the Social Question.

Rev. T. E. Shields, Ph.D., of the Catholic University, Washington, D. C. Three lectures on Mental Development.

Dr. James J. Walsh, Ph.D., LL.D., New York City. Three lectures.

I. The passing of Darwinism.

II. Pasteur, the Greatest of Nineteenth-century Scientists.

III. Modern Science and Orthodoxy.

Thomas Bonaventure Lawler, A.M., New York City. Three lectures. Illustrated from photographs taken by the author.

I. India.

II. Japan.

III. The Philippines.

Rev. E. P. Graham, Akron, Ohio. Three lectures.

I. The Soul.

II. Government.

III. Democracy.

Rev. Humphrey Moynihan, D.D., President of St. Thomas', College, St. Paul. Three lectures on Evolution.

I. Historical.

II. Scientific.

III. Philosophical.

Miss Anna Caulfield, of the Chicago Art Institute, Chicago, Ill. Three lectures. Illustrated by beautifully colored slides.

I. Rome—Past and Present.

II. Golden age of Italian Art.

III. Paris—Literary and Artistic.

Rev. Francis Clement Kelley, Lapeer, Mich. Two lectures.

I. The Dream of Equality.

II. The Yankee Volunteer.

Rt. Rev. Thomas O'Gorman, D.D., Bishop of Sioux Falls. One lecture. Marquette.

Rev. J. T. Harrison, St. Paul, Minn. One lecture. The Triumphant Principles of the Declaration of Independence.

Rev. J. M. Cleary, Minneapolis, Minn. One lecture. Our Catholic People and the Sunday.

Rev. P. Danehy, Minneapolis, Minn. One lecture. The Patriotic Citizen.

Rev. David J. O'Hearn, St. John's Cathedral, Milwaukee, Wis. One lecture. The Roman Catacombs—Witnesses of the Faith.

A local committee of one hundred has already been organized in St. Paul, and all arrangements for the coming session are practically completed. The chairman of the Local Committee is Mr. Fred. W. Foot, and the secretary, Pierce Butler. The sessions of the association will be held, as last year, in the State Capitol.

St. Paul Council of the Knights of Columbus have arranged a river excursion for Saturday, July 11th. The proceeds will be turned over to the Association. The leading roads in the Western Passenger Association have already granted a rate of fare and one-third for the round trip on the certificate plan. It is confidently expected that the attendance this year will largely exceed that of any previous year.

Copies of the prospectus may be obtained free by addressing the secretary, John A. Hartigan, 393 North Prior Avenue, St. Paul, Minn

BOOK REVIEWS.

IT is only natural that an impressionable, excitable, thoroughly French Frenchman, exiled for being a political conspirator, should find in staid and sober England and English society many opportunities for naively infringing the common law and perpetrating solecisms, which, from any viewpoint but his own, would be somewhat mirth-provoking. J. Storer Clouston pictures such an individual for us in *THE ADVENTURES OF M. D'HARICOT* with considerable success; and the reader who cannot laugh heartily at most of the surprising antics of this frivolous son of sunny France, must certainly be seriously lacking in a sense of humor. It is hard to say which of the remarkable adventures are the funniest, but it is while the hero is a guest at a country house that he exercises, more fully than elsewhere, perhaps, his peculiar penchant for getting into

trouble and making himself ridiculous to its fullest extent: he had never sat a horse before, yet he takes the bit in his teeth and rides to hounds—with woeful results—it must be admitted; he makes desperate love to his host's daughter, and fights a duel with shot-guns with a dear friend in consequence; and so on, and so on. The author does not neglect the chance, either, now and then, of having a sly dig at some of the most pronounced foibles of the English themselves. The illustrator, Albert Levering, has ably assisted the author in his efforts to amuse, and his numerous pen-drawings of *M. D'Haricot* and his French and English friends are as convincingly funny as the text. (Harper & Brothers, New York. \$1.50.)

ANDREW LANG is a gentleman with a various mind, if one might so express it, which produces, among other things, learned histories, attractive disquisitions on the art and practice of literature, and fiction of more or less ingenuity—usually more. In the latter class we now have *THE DISENTANGLERS*, a not very illuminating title until one gets a little inside (literally) information. Two young fellows, of Oxford training and excellent social standing, are rather perplexed as to how to legitimately separate people from their surplus money, which they badly need, and after numerous impracticable suggestions, they at last hit upon the great idea: they will organize a Society of Disentanglers, whose chief function it will be to straighten out undesirable matrimonial engagements and entanglements for sorrowing parents and guardians, even for the entangled parties themselves. The firm begins its singular business, and the “adventures,” which form the body of the book, are the records of some of the most remarkable of the disentanglers' experiences in their endeavors to restore tranquillity of mind, body and estate to their patrons. All the situations which ensue are ingenious, and some, as perhaps should be expected, are preposterous, but at the same time very amusing and entertaining. Each “adventure” is, as a matter of fact, a short story, which affords pleasant recreation for the few minutes one can sometimes spare from the pursuit of more serious things. (Longmans, Green & Co., New York. \$1.50.)

WALTER PHILLIPS TERRY.

COMFORT FOR THE FAINT-HEARTED. What an enticing title! Is the book worthy of it? No doubt arises when we see the name of the author—the Venerable Blossius, who tells us in his preface: “This book has been written for the comfort of men of good-will, who, although they may formerly have sinned grievously, or even now offend every day from human weakness, still have a determination to mend their lives by the help of God’s grace, desire and strive to advance in a good and holy life, diligently trying to destroy within their souls all unruly love of created things.” There is in all the writings of Blossius, a simplicity, as well as a sweetness and unction which remind one of St. Francis de Sales, and at the same time a force and a persuasion not always combined with the qualities above mentioned. We would like to draw attention in particular to Chapter VII. and Note A, which deal with contrition, and which mark well the distinction between the act of contrition and its intensity. It is an exceedingly useful and practical point. Father Wilberforce is the translator, so nothing need be said of the translation. The book is published in a very convenient and excellent form. (B. Herder, St. Louis. 75 cents.)

ANYTHING from the pen of Archbishop Keane is sure to attract attention, not only for its solidity of matter and charm of style, but also for its modernity and suitableness for our time and country. Maurice Francis Egan has compiled from the Archbishop’s discourses a year-book to which is given the appropriate title of *ONWARD AND UPWARD*. The reader is not to expect to find a spiritual work in the ordinary acceptation of the term, treating on Prayer, the Sacraments, etc. We have many such. In it are important thoughts on current questions and views on subjects agitating the public mind. Some of the titles are: Right Living, Religion, Home, Education, Woman, Man, Civilization, Social Ideals, Progress, Art, Brotherhood. The author is conversant with the scientific, philosophic, and social ideas and phraseology of the day, and wishes to show that all true happiness and progress depend upon the maxims and principles of Christianity. It is decidedly a helpful work, though it may seem to some to be too optimistic, and it is well

calculated to promote sound and to form correct judgments upon topics of daily conversation. (John Murphy Co., Baltimore.)

WRITTEN in a smooth, easy style, the story of JEANNE D'ARC as told by Agnes Sadlier is an enjoyable book. Though not a critical work—indeed we regret that the wealth of literature on this subject has not been utilized more freely—nor one containing any great pen-pictures, it holds the reader's attention from the start to the last pages wherein is retold the familiar story of her sad but immortalizing fate. The historical introduction is worthy of special note, for the clearness with which the political situation is described. (John Murphy & Co., Baltimore.)

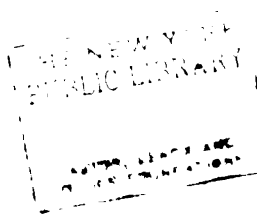
“A RELIGIOUS community, if it be as God designed it, resembles a grand instrument of music, a harp of which the individual members are the strings, or an organ of which they represent the separate keys which are touched by the Divine Hand, to give forth sweet harmony of a heavenly music, according to the will of God, who is the master artist controlling the instrument. The melodious chords of His play vary as He expresses His pleasure, caressing the grateful and docile soul, or manifesting His glory, or attracting with loving invitation the wayward heart in danger of straying. Let those of my readers who have chosen to be members of a religious institute which He has fashioned into an instrument whose melodies might soothe and attract souls unto Himself, enter briefly into this view of the religious life.” So writes the Rev. H. J. Heuser, the indefatigable editor of the “Ecclesiastical Review,” in the opening chapter of his *HARMONY OF THE RELIGIOUS LIFE*. In an ingenious and well-sustained manner he carries out his allegory from prelude to closing antiphon. Many suggestions on the minor points of religious perfection, and the qualities necessary for a good teacher are given in a bright, striking, and helpful way. The style is literary, and the little humor here and there is bright, but not biting. The book is charming in every way. Many a gentle rebuke and smiling remonstrance, superiors and equals will enliven by some notes extracted from Father Heuser's *Harmony*. His name will be a cloister word. (Benziger Bros.)

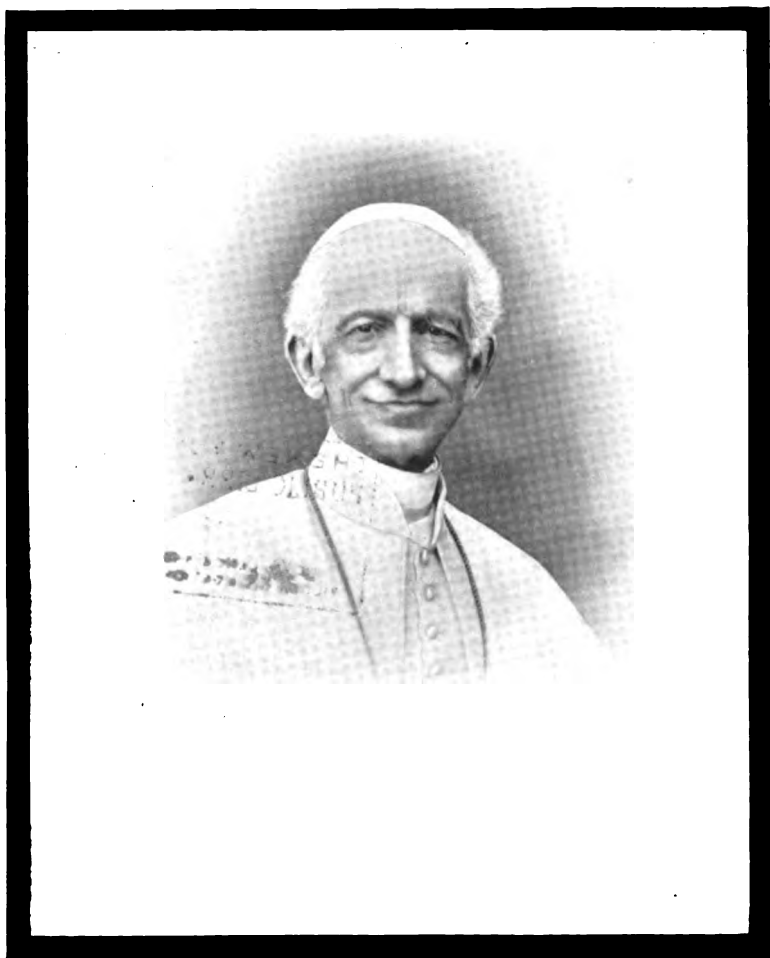
THE WHOLE DIFFERENCE, by Lady Amabel Kerr, is a good story, evidently drawn from life, and told with considerable force and interest. While it teaches a moral, it is never dull. The fate of poor Lady Edith and the struggles of Joan are well depicted, and the contrast between the lives of these two make a deep impression. This book will be especially attractive to the young readers of the gentler sex. (B. Herder. 60 cents.)

A BOOK to enthuse over, despite its name, is THE YOUNG CHRISTIAN TEACHER ENCOURAGED; OR, OBJECTIONS TO TEACHING ANSWERED. There is a charm and force in every page, which makes even the reading of it a pleasure; as to the amount of good such a work may do, there is no limit. We find in the preface by Bishop Spalding some lines of praise which express our own opinion so well that we copy them: "The book is full of cheer, courage, and hope. It is not a pedagogical treatise, a collection of rules, formulas, and precepts. It is the utterance of piety, fervor, and love. . . . It is unlike any other book in English. It is something of which thousands of our Catholic teachers have felt the need. It will become for them a *vade mecum*, a manual to which they may turn again and again for light and strength. . . . This volume will not only bring consolation and joy to the hearts of Catholic teachers, it will also draw many pure and loving souls to their ranks. That it will find readers there can be no doubt, for whoever takes it in hand will become its advocate and eulogist."

Look at some of the objections which under the skillful pen of the writer become encouragements: Children are full of defects; Trouble in class unendurable; Discouragement in profitless teaching; Lack of appreciation; The annoyance of frequent changes; Pupils too few, too poor; Ungratefulness of parents and children. No pleasure in teaching, etc. Most earnestly do we urge all engaged for Christ's sake in teaching and all who look upon it as a vocation or noble calling, to read this book, which, while solid is not heavy, while full of spiritual wisdom is not lacking in literary style, while serious is decidedly bracing in its effect. (Herder. \$1.25.)

E. P. GRAHAM.

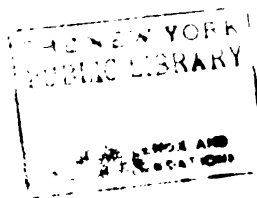


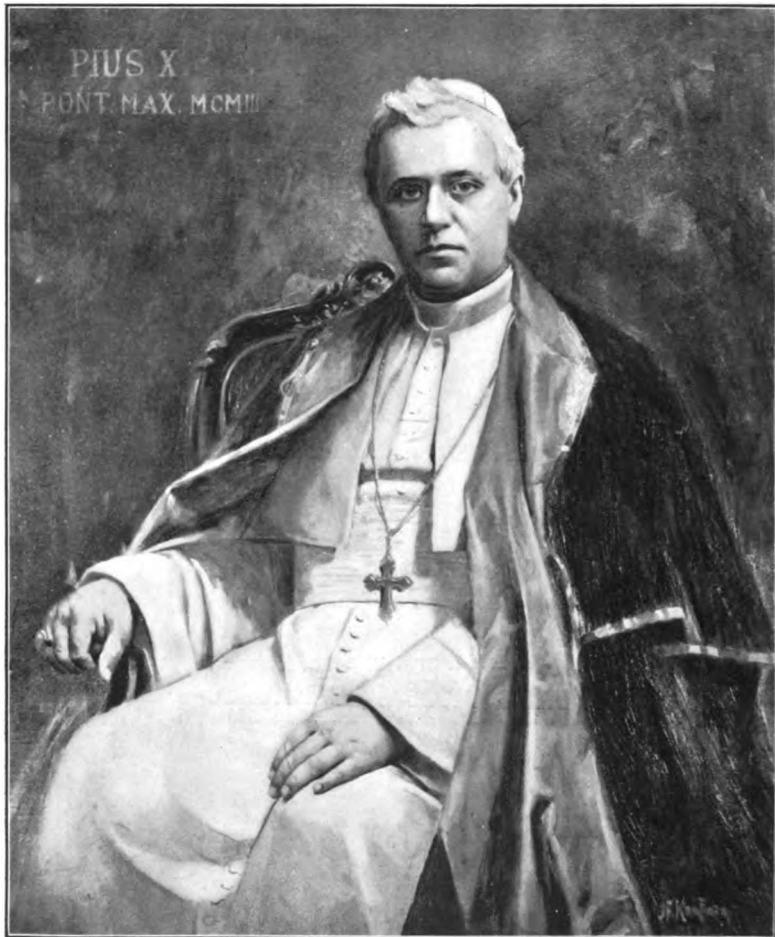


THE LATE POPE LEO XIII.

**JOACHIM-VINCENT, COUNT PECCI, WAS BORN AT CARPINETO, ITALY, MARCH 2, 1810. ELECTED SUCCESSOR TO
POPE PIUS IX FEBRUARY 20, 1878.**

DIED JULY 20, 1903.





PIUS X.

(From a painting by John F. Kaufman, now in the possession of, and copyrighted by, Benziger Brothers.)

CARDINAL GIUSEPPE BARTO WAS BORN AT RIESE, ITALY, JUNE 2, 1835; EDUCATED AT TREVISO SEMINARY AND PADUA UNIVERSITY; CONSECRATED A PRIEST IN 1858; FIRST WORK FOR CHURCH AS COADJUTOR TO PARISH PRIEST AT TOMBOLO; APPOINTED PARISH PRIEST AT SALZANO IN 1867; ELECTED CHANCELLOR OF THE BISHOPRIC OF TREVISO IN 1875; MADE JUDGE OF THE ECCLESIASTICAL TRIBUNAL AND VICAR GENERAL; APPOINTED BISHOP OF MANTUA IN 1884; MADE A CARDINAL AND APPOINTED PATRIARCH OF VENICE IN 1893; ELECTED POPE AUGUST 4, 1903.

THE CHAMPLAIN EDUCATOR

VOL. XXII

AUGUST, 1903

No. 3

LAY CO-OPERATION*

By JOHN T. NICHOLSON

REVEREND PRESIDENT, LADIES AND GENTLEMEN: You will pardon me for prefacing my remarks with the statement that there appears to me to be a certain peculiarity, not to say inapposition, between my text and this occasion, for I find I am assigned to the subject of "Lay Co-operation" before an audience that epitomizes, in its personnel and in its work, the very best of that feature of religious endeavor, and I am asked to descant upon a phase of very common interest in the manner inevitable to such expositions, showing defects that this presence may not assume as its own, and exploiting virtues that shall discover, doubtless, in all of us, worthy exemplars.

Such, however, is the manner of latter-day sermons—and though this shall be a lay effort, I fear it shall be much of a sermon, which circumstance may not be without its virtues, however, as permitting us to demonstrate to our reverend friends how well their discourses would sound, and how effective they would become if we delivered them—not to mention the brevity that would characterize them—if lay co-operation went that far—these sermons that rouse us to emotion as we hear virtue lauded, that lull us to complacent slumber whilst vice is excoriated—

*An address delivered at the Champlain Summer School, July 6, 1903.

just at the time when we should be widest awake, in full recognition of the awful depiction of our own wretched selves.

But to the subject in hand: The title of my discourse has been variously given in the advance notices for this evening's work. My purpose, however, is to discuss the ways and means at the disposal of lay people for assisting in the religious work of their churches—"Lay Co-operation with the Priesthood," if you like, in the administration of the sacred trust of bringing souls to God.

For convenience in treatment, I have conceived "Lay Co-operation" to exist in three phases, namely: Mental, Moral and Physical.

We may define Mental co-operation as affirmative; a sort of faith without works.

The moral includes the mental: is normally the sympathetic; frequently the apathetic.

The physical comprehends all three: it is occasionally the active; generally the lethargic. Presumably we need not here discuss the Divine origin either of the Church or of the Priesthood, for He who said: "Thou art Peter, and upon this rock shall I build my Church, and the gates of hell shall not prevail against it," and again: "Whose sins ye shall forgive they are forgiven, and whose sins ye shall retain they are retained," determined these two points, for the mind of Faith.

We have, then, God's work as the work of the Church; we have the work of the Church Militant in the hands of the Priesthood—comprehended, concreted and personalized in these ministers of grace—the "Lord's Anointed"—a very complete organization thus far, but lacking in one very essential detail—that of Lay Co-operation.

We are now abreast of the very personal element in the discussion before us, and that is the Priest.

The term PRIEST doubtless brings to the mind of each of you a different image, but to most will come the thought of the *pastor*—the shepherd of souls in your home locality—the administrator of the saving waters of baptism to your children; their mentor in matters of faith long gone past your active ken; dispenser of Divine absolution in health; of extreme unction in sickness—all for the magnificent, munificent sum of sixty odd dollars per month.

His duties, never ending; his day, from sun to sun, in all weathers, at all times; his labors, infinite in scope; his sorrows, heart-rending as they are universal: the best criticised citizen in the parish.

Judge him, in the day of health and bright success and happiness; criticise him, and sum him up in the overpowering conclusions of your wisdom, as a money-grabber, and saunter home from your one single hour in God's temple on the Sabbath and cast at him the mental and perhaps the spoken sentiment that "he may be a good man, but he cannot preach a sermon!"

But when the night comes, when the chill of death is on you, send for this man of defects and find in him, alas, perhaps too late, the God-given qualities that your robust health could never discover; find in him no fear of the death that dangerously taints your breath—your very hand, as he anoints you—find in him, as he ministers to your needs, Christ-like meekness, the humility of his Master, the chastity of the saint, the sanctity of the Divine!

I am annoyed when I consider how small a meed latter-day human nature is prone to give to this worthy man of God—patient, long-suffering, bereft of kith and kin through his very devotion to his avocation, of all the creature comforts that men know—of home, of joy, of our manifold and innocent devices for worldly happiness: truly is his avocation Divine; and if we must needs go from home to bring this conviction to some doubting Thomas, need we travel far?

Who is there among non-Catholics that does not, perforce, admit the marvelous evidences of Divine foresight and favor in our priesthood?

Name the foremost figure in the world today, the man whose counsel nations court, the man in whose personality and in whose deeds is crystallized the acme of Christianity—of Catholicity—who represents the long, unbroken line of disciples—whose utterances have made the world to pause, whose solicitude for souls is unbounded, whose very *life* is evidence that the age of miracles is not yet past, whose zeal and whose piety bring the thrill of faith even to the unbeliever, the contemplation of whose grandeur surges with emotion the soul of the truly faithful, and have we not the name of that great priest, that head of the Church, Leo the XIII?

And if it come that you and I must, in these latter days of that gentle life, be saddened at its taking off, may we not bless the fate that has led our lives into times blessed and chastened by a soul like Leo's?

What a heritage for Faith was he! What an impulse to holy things! Irresistible to the great ones of the earth, we find the monarch of the seas, the defender of the Faith, forsooth, hastening to do homage to this magnificent disciple of Peter, as though in apology for his scarcely cold oath of investiture and blasphemy.

The contemplation of these facts, then, be our mental warrant for the faith that is in us, that mind and heart and soul may correspond with the priesthood in every thought and word and deed put forth for the glory of God and the salvation of souls. If the mental in lay co-operation is subjective, or personal to us, then we shall have its more important objective corollary in the moral co-operation, for, though there may still be some mental reservation, there can be no shadow of change in that outward demonstration of pure regard for the worker in God's vineyard—there shall be obedience to the behests made in the cause of righteousness, there shall be an ever-ready respect for the authority of him who has his authority from on high, there *must* be that appreciation and tangible endorsement of the official act that emanates from the unquestioned and unquestionable prerogative of the pastor of souls—that wholesome and estimable feature of the faith of our fathers and our mothers, that gives to us, in our perhaps unworthy lives, the legacy of many of the blessings that not *our* devoted faith has brought upon us, but that is ours through the loving devotedness of our forebears.

This moral support shall be characterized by an absence of criticism, lest, perhaps, we scandalize those about us; taking all in simple faith, leaving judgment to Him whose eye seeth all things.

And now, in due process, we come to that form of lay co-operation that is without doubt the most important, as it is the most essential and comprehensive, of all—the physical.

For six days in the week we pursue our avocations, and the world judges us in the crucible of the Christianity we profess. We are Catholics—we know we are because we say so—the world knows it because the world hears us say so; we are Christians—vigorous, not to say blatant, Christians.

Have you ever watched the little urchins dive off the city's docks? They are our own—we know it, because we see the scapular around their necks. Have you ever witnessed the advent of the policeman upon their revels, and noticed the agility with which these children perform, in one breath, the triple feat of diving, blessing themselves, and calling the policeman by a title not set down in the litany of the saints?

Are we not little children sometimes in our Christianity?

Now, what is Christianity?

It was a by-word with an Ingersoll; I fear it has come to be, in our linguistic economy, as indefinite, as unsuggestive, as confined, in our marginal consciousness, as "Business," as "Politics."

And yet it is the most potent word that can appeal to our apprehension; etymologically, its base is that name upon the mention of which "Every head shall bow, every knee shall bend."

What physical effort have you put forth in the direction of the St. Vincent de Paul work, of God-like charity, in your parish? You are not on that committee, you say? How large was the bundle of discarded clothing you sent to the pastor last time, or your donation—you surely co-operate to that extent? You don't think he asked for the money for himself; or that he would wear the clothing? Did you spend twenty-five cents for the entertainment he organized for the poor of the parish, or did it go for ribbon, or cigars?

Sounds like going to confession, doesn't it? Well, all the sins are not noted down in the prayer-book yet—perhaps this school will appoint a committee on revisions and additions to the category?

You co-operate in the work of the Holy Name Society in your parish, of course? The old fellows attend to that, you say? Ah, but surely a man is never too young to revere the sacred Name? And it is such a manly devotion, and your presence would gladden the priests so—not to speak of the spiritual advantage to yourself. I sometimes think the Saviour must store up a great love for the man who thus gives evidence that he reveres that holy Name.

I pray that you bear with me while I protest I am neither a pedant, a prude nor a purist: I predicted that my effect would be a sermon—but I hold myself not aloof from my

strictures, and admit my own partnership in much of this remissness.

Your body represents an amalgamation of the Catholic people of the State: but do you believe it is at all relatively indicative, either in size or influence, of the power of the Catholics of this commonwealth? I do not mean political power or mere temporal advantage—for I am a Catholic who condemns segregation of interests for selfish purposes—else could I not, with my good Protestant friends, enjoy my conscientious laugh at the “erotic, exotic, sclerotic, damrotic” A. P. A.

But I refer to our power as a body of organized people, for the furtherance of the sentiment “God and Our Neighbor”—are we abreast of our capabilities, or even of our propensities?

What is the trouble? I will tell you. Perhaps from my position, among people of other creeds, I may express a judgment that is accurate:

We are not sincere with one another; we live in an age of cheap wit, of airy persiflage, of criticism, of tongue chastisement, of rivalry in dress, in homes, in outfits generally—of Christian charity, of the unspoken slander—very little.

We must get back to simpler lives, to simpler faiths, to homelier ideals: we are wandering far afield—we would be a tremendous jar to the nerves of our grandfathers if they could journey back, *for a day*, to see us.

They would probably spend the day laughing at us.

What are you doing in your church lyceums and associations beyond conserving your own mere comforts there, and getting ready for the annual squabble as to the disposition of the entertainment fund?

Do you meet at your rooms on Sunday for a quiet discussion of the Gospel of the day, before proceeding to the Sunday school, that you may give your pastors a helping hand in executing the Divine command that he “Suffer little children to come unto Me”?

If I had my way I would excuse the young women from Sunday school service temporarily, and impress the young parish Thespians, and orators, and the young republicans who split hairs on the political situation, into catechism work, for a time—only I fear that that would be an excellent method of exterminating the faith; and certainly, a tribute is due to our

women for the devotion with which they teach the little ones—and do willingly whatever they can for their church; surely lay co-operation reaches its highest point in the fidelity of the daughters of the faith. I lift my hat to the women of our parishes—their work in the Sunday schools alone shall truly shine for all Eternity.

The only time our average young man ventures near a Sunday school is when he is in search of a wife; he is selfish enough to seek every noble trait in his life partner, and he knows that Sunday school teaching was omitted from the list of cardinal virtues only through an error on the part of the printer.

Seriously, the great bulk of our children must depend upon their little hour on Sunday for that technical knowledge of their faith that the Church is bound to give them—and I could wish that some of our young manhood's keen intelligence were bent in the direction of the expounding of religious truths more generally than it is.

Educators are agreed that there can be no true system of culture without religious instruction—but religious instruction is out of the question in our public schools: what grander field of action then, what higher contribution to the work of God, than the devotion of one hour on Sunday to these little ones and their religious training?

Once, twice, or perhaps a dozen times a year, you go to the theater, or it may be to a reception or entertainment, for which extraordinary and elaborate preparations are made in the home circle: If you are a young man, whose hat is as often on a certain young woman's hat rack as it is on your head, an outlay of ten dollars for carriage and suppers and flowers is not unusual. If you are settled in life, the recurrence of some social function is an event when outlay is somewhat lavish for yourself and wife—you hesitate at no expense because it is an occasion.

We pay three dollars at the playhouse for two seats ungrudgingly.

The time comes for the performance of our religious duty: that indeed is an occasion of sincerest and most sacred moment.

Do we contribute as such times in ratio to the benefit of

grace we hope to bring upon us? Is a ten-cent bit a commensurate offering on a morning that shall stand on the judgment day as a white mark in our credit?

I would not offensively superimpose the temporal upon the spiritual, but are we as generous with our goods as we hope God will be with His? Does not our approach to the altar typify our hope for all that the Creator can give us, here and hereafter, and is there any percentage of reciprocity in our scant tributes?

Should we be content that the resting places of the Divine presence be in houses of worship that have not been paid for? And how long would mortgages stand if we offered in any ratio as we hope to receive? I believe that the man who would drop pennies in the basket would take pennies out if he got the chance.

It is unfortunate that our masses are so crowded; it gives the parsimoniously inclined the impression of a large collection and of a divided or scattered interest in debt-paying: it would be a good scheme to make stingy people wear blinders in church; they would not then see so many people, and their own relationship to the new marble altar would become more intimate, and more clearly defined financially; and a decent tribute toward the support of the House of God might supervene.

Believe me, there is no more vital element in lay co-operation than a willing pocktebook. Save if you can; keep your savings from the world; but remember when you get into church on Sunday that the hand of man should be as open as the hand of God.

Were I to substitute for the term "lay co-operation" a synonym, I would call it *loyalty*.

Loyalty, that recognizes in the person of the priesthood, the agent and the disciple of that first great Priest, who, too, had His critics and calumniators.

Loyalty to self, in faithfulness to childhood's first lessons in truth and in purity, and faith.

Loyalty to our fellowman, of whatever creed: and more especially if he be not of our faith. Lay co-operation finds its widest scope in the world about us. Ours is a great heritage; our Sundays must extend throughout the week to our neighbors of all creeds—and "woe to him by whom scandal cometh."

SHAKSPERE'S "MERCHANT OF VENICE"

BY THOMAS O'HAGAN, M.A., Ph.D.

ITS PLACE AMONG SHAKSPERIAN PLAYS

"THE Merchant of Venice" is one of the most interesting and popular of Shakspeare's plays. As a critic tells us, its masculine parts are varied in character, with the elements ranging from strong attractiveness to the utmost repellency, and yet they are all virile and lifelike. Its feminine parts are also varied in character, presenting gradation from the highest intellectuality to mere girlish quickness of wit, and yet in every part there is that power and faculty of sympathy, that trustfulness in strength and honor, that coy forwardness of disposition, that delight in innocent fun and frolic, which we ever are accustomed to associate with our highest ideals of womanhood.

Again, the play is thoroughly effective as a drama. There is the working out of a highly complicated plot to a definite satisfying explication. There is, also, at almost every step, a presentation of situations of the utmost dramatic tensivity. Besides, there is with the hearer or the reader a prevailing sense that poetic justice is being meted out to whomsoever deserves it. The play is indeed sufficiently romantic to hold in spell our fancy and our imagination at every point. But, in addition, there is also a prevailing sentiment that there is in the play a mirror held up to nature. We know quite well that what is brought before us is not an unreal world, but a world with characters of flesh and blood.

Taking all the evidence into consideration, the date of "The Merchant of Venice" may be placed about 1596, falling, according to Dowden, in Shakspeare's second period "In the World." It will be remembered that Dowden classifies the periods of Shakspeare's dramatic work as: "In the Workshop," "In the World," "Out of the Depths," and "On the Heights."

In its creation and composition "The Merchant of Venice" would come later than "The Comedy of Errors," "The Two

Gentlemen of Verona," "Love's Labor's Lost," "Romeo and Juliet," but before "Measure for Measure," "Much Ado About Nothing," and others of the third group of comedies. In Dowden's classification of the plays, "The Merchant of Venice" constitutes a group by itself—that of middle comedy.

THE SOURCES OF THE PLAY

It seems probable that in this, as in many other instances, Shakspeare found his plot in some older play. Under the date of 1579 we have mentioned by Gosson, in his "School of Abuse," a play called "The Jew" which represented "the greediness of worldly chusers and bloudy mindes of usurers." This coincides so well with the significance of the two chief stories woven together in the plot of "The Merchant of Venice" as to leave little doubt that Shakspeare made use of the older play in the construction of his comedy.

The incidents both of the caskets and of the pound of flesh are found in various guises before Shakspeare put them into their present garb. The most direct source of the story of the caskets seems to have been a collection of tales known as the "Gesta Romanorum." The story briefly is this: Ancelmus, Emperor of Rome, has at length a son born to him. The sovereign of Naples proposes that an end shall be put to hostilities by the marriage of his daughter with the Roman heir. To this Ancelmus agrees, and in due time the maiden embarks for Rome. But a terrible storm arises; the ship and all on board are swallowed by a whale, and the princess alone survives. She contrives to wound the whale, which retires to the shore to die, and she makes her escape. Arrived at last in Rome, she is forced by the Emperor to prove her worth by choosing among three caskets. The caskets are of gold, silver and lead, and bear the following inscriptions: "Thei that chese me shulle fynde in me that thei seruyde."—"Thei that chesithe me shulle fynde in me that nature and Kynde desirithe." The resemblance between this story and that presented in "The Merchant of Venice" is apparent, especially in the inscriptions for caskets.

The form of the story of the pound of flesh, from which that in the play seems to have been immediately drawn, is

found in a collection of Italian tales called "*Il Pecorone*," written by Giovanni, a notary of Florence, about 1378. In the tale, as there related, it is the lady concerned who plays the part of the judge; the lady's estate is known as Belmont; and it is in this version alone that the incident of the rings, upon which Shakspeare founds his fifth act, appears.

THE DRAMATIC CENTRE AND THE COMPLICATING AND RESOLVING
FORCES

Let us follow here Dr. Moulton's admirable study of the plot of "*The Merchant of Venice*." His "*Shakspeare as a Dramatic Artist*" should be in the hands of every student of Shakspeare. It is true that Dr. Moulton makes too much out of the construction of plot—out of the architecture of the drama; yet his work is of exceeding great value.

The greatest character in the play is Shylöck, yet the protagonist is Antonio. The scene in which Bassanio makes his successful choice of the casket is the dramatic centre of the whole play as being the point at which the complicating and resolving forces meet. This dramatic centre is, according to Shakspeare's favorite custom, placed in the exact mechanical centre of the drama covering the middle of the middle act. More than this, it is the real crisis of the play.

It will be further noticed that the whole movement of the play rises naturally out of the union of the two stories—the pound of flesh and the casket story.

As Dr. Moulton observes, the main distinction between the progress of events in real life or history and in the drama is that the movement of a drama falls into the form technically known as complication and resolution. A dramatist fastens our attention upon some train of events: then he sets himself to divert this train of events from its natural course by some interruption; this interruption is either removed and the train of events returns to its natural course, or interruption is carried on to some tragic culmination.

In "*The Merchant of Venice*" Bassanio is the complicating force and Portia is the resolving force. The two leading persons of the one tale are the sources, respectively, of the complication

and resolution in the other tale, which carry the complication and resolution of the drama as a whole.

The true turning-point in the drama is the success of Bassanio, though the apparent crisis is the trial scene, which is, however, governed by the scene of the successful choice, and if Portia and Bassanio had not been united in the earlier scene, no lawyer would have interposed to turn the current of events in the trial.

There is yet another sense in which the casket scene may be called central. We have yet dealt with but stories—the pound of flesh story and the casket story. There are, however, two more stories involved in “The Merchant of Venice”—that of Jessica and the story of the Rings. It will be noticed too that all four stories meet in the scene of the successful choice.

“THE MERCHANT OF VENICE” AND THE “TWO GENTLEMEN OF VERONA”: A CONTRAST

“The Merchant of Venice” bears a resemblance to the “Two Gentlemen of Verona” in more than one particular. Launcelot, in the former, resembles Launce in the latter, even in name. Again, there is a resemblance between the conversation between Julia and Lucetta in the “Two Gentlemen of Verona” and the first conversation between Portia and Nerissa in “The Merchant of Venice.” In each case mistress and maid are discussing the merits of the various suitors for the hand of the lady; though in the first instance it is the maid, in the second the mistress, who assumes the office of critic. Again, the friendship of Valentine and Proteus reminds us forcibly of that existing between Antonio and Bassanio, though at the same time presenting a striking contrast to it.

SHYLOCK, THE FIRST HUMAN JEW IN THE ENGLISH DRAMA

The history of the representation of Shylock on the stage is an interesting one. From Macklin to Sir Henry Irving is very nearly two centuries, and within the period of those two Shylocks we have the different conceptions of the first human

Jew in the English drama. It was while witnessing Macklin's interpretation of Shylock that Pope wrote the lines:

"This is the Jew
That Shakspeare drew."

It, however, may be questioned whether Macklin's Shylock was the Shylock of Shakspeare. The Jew of Shakspeare is a human, not an unhuman, Jew. He is as other men with his loves and hates:

"I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? And if we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge! The villainy you teach me, I will execute; and it shall go hard but I will better the instruction."

SHYLOCK AS A MAN

No person can study the character of Shylock without discovering that he is more the universal man than a monster or even a Jew. As Dr. Corson observes, a certain grandeur even attaches to him as the representative and stern indicator of his much-wronged race to which belonged and have since belonged some of the greatest personalities of the world.

If you will study the speeches made in the play, you will at once concede that Shakspeare's are characterized by intellectual vigor and logic. Of course, Portia's famous speech on the quality of mercy is a gem; but, as a critic points out, her argument that the bond doth give Shylock no jot of blood, the words expressly being a pound of flesh, is not especially weighty and conclusive, based, as it is, on a physiological impossibility, apart from which "the right to do a certain act confers the right to the *necessary incidents* of that act."

EDMUND KEAN AND SIR HENRY IRVING AS SHYLOCK

The great event in the stage history of "The Merchant of Venice" was the appearance of Edmund Kean in the part of Shylock, at Drury Lane, London, January 26, 1814. Drury Lane was in a bad way. Bankruptcy seemed inevitable. The committee of management were making numerous experiments with a hope of hitting upon something that would redeem their fallen fortunes. One of the experiments they had determined upon was to bring up Edmund Kean, at that time a young actor of twenty-seven years, who was playing in the Provinces and making a reputation for himself as Richard III. The committee wanted him to play Richard III at his début in London. "No," said Kean; "it must be Shylock or nothing." And Shylock it was. It was a dreary night—cold, blustering and sleety. The house was but half full. Kean was poor, and in London utterly unknown. He came to the dressing-room dripping wet. His entire wardrobe was contained in a little shabby bundle that he carried under his arm. But out of the bundle came a black wig. Never in the history of the play had anything ever been seen on Shylock's head but a red wig. But the wig was only a minor innovation in Kean's conception of the play as compared with that of his predecessors. He gave to Shylock a dignity, a pathos, an ideal character, as the representative of a long-suffering, much ill-used race, that before was utterly unknown to the part. And when at the close of all, in answer to Gratiano's noisy and unseemly vituperation, he turned upon the young coxcomb his majestic look of pitiful contempt, the whole audience was beside itself with delight and laudation. They had been present at the birth of a new ideal in the dramatic world.

The greatest Shylock in our day upon the stage is unquestionably Sir Henry Irving. The Jew finds in him an idealization of the pride and refinement of an ancient race, joined to the realization of a cunning that is but the natural outcome of centuries of humiliation and oppression. The part, therefore, is lifted out of the realm of commonplace vice and criminality, and made significantly representative of the characteristics of a whole people.

PORTIA, THE MOST WOMANLY WOMAN IN SHAKSPERE

If Sir Henry Irving is great as Shylock, Ellen Terry is still greater as Portia. She is, indeed, an ideally perfect Portia. In the scarlet velvet of her doctor's robe and the fluffy fullness of her golden hair, she is not more attractive personally than she is because of her grace of motion and of posture, the tender modulation of her voice, her winning smiles, or the lovely witchery of her eyes. But these, after all, constitute only external attractiveness. The real attractiveness of Ellen Terry's acting lies in the expression of a beautiful soul within.

Portia is the most womanly woman in Shakspeare. The great dramatist created her perfect in her intellectual character and endowed her with every boon of fortune, and yet he showed, that even when thus gifted and thus fortunate, she could still be perfect in her womanliness.

POE AND MANGAN

BY J. W. ROACH

JUST on the eve of the hundredth anniversary of the birth of James Clarence Mangan we are promised another edition of his poems; and we may hope that an impetus will be given to the study of his works, which have been undeservedly neglected by his countrymen on this side of the Atlantic. Not a little controversy has arisen regarding the poems of Mangan and his contemporary, Edgar Allen Poe, so that if a comparison is to be convincing, it must prefer facts to personal opinions.

In attempting to follow the parallelism between Mangan and Poe, we are at first struck by the marked evenness of the course. Further on the parity ceases, amid the divergence of contrasting elements.

From childhood Mangan found the narrow world of his acquaintance a bitter, dreary abode. Poverty, cruelty and humiliation were his attendant spirits. From the "pit abys-

mal" into which he had fallen he cries out in "The Nameless One":

"Tell how his boyhood was one drear night hour,
How shone for him through his grief and gloom,
No star of all heaven sends to light our
Path to the tomb.
Tell how this Nameless, condemned for years long
To herd with demons from hell beneath,
Saw things that made him, with groans and tears, long
For even death."

Later in life, it is true, fortune seemed willing to lend a helping hand, but it was too late. Already he had fallen—

"through that pit abysmal,
The gulf and grave of Mangan and Burns."

The opium habit had gained the victory over his will, depriving him at once of strength and hope.

With Poe the circumstances were very different, though the issue was similar. His youth was spent under the kindly care of an indulgent guardian, and his educational advantages were the best his country could offer. We should naturally expect that he would hold his own in the struggle against vice and misfortune. But there was that in his very nature which doomed him to inevitable ruin. It must have been some hereditary taint in his blood which a weak will could not control. What may have been its source we cannot tell. Perhaps it was a morbid imagination, shutting out from his soul every gleam of hope, and plunging it deep into the "Slough of Despond." Like De Quincey, he felt himself buried beneath the weight of ten thousand Atlantics. To this was joined an abnormal and ill-regulated aspiration to heights immensely beyond every possibility of attainment. Like De Quincey again, he resorted to the use of drugs, that for a time at least he might imagine himself to be actually enjoying the delights of the Elysian Fields. But when the stimulation had ceased, a cloud darker and drearier than before lowered around him. With the darkening of his intellect, remorse filled his soul, and his whole being was deluged with those horrid imaginings which the slave of the drug habit alone

can describe. The strangest feature of all is this: After carefully studying the circumstances of Poe's checkered career, we become more and more impressed with the conviction that to this fate such a nature as his was inevitably destined. Nothing short of a miracle could have saved him. On the contrary, had Mangan in his early days been equally fortunate; had he found a loving and faithful wife like Virginia Poe; had he not been "betrayed in friendship, befooled in love;" had anything but abject penury and social degradation been his youthful experience, he would have risen superior to lesser misfortunes and enjoyed the love and respect of his contemporaries. Yet, such as they were, their life histories must claim our sympathies, as their works will always elicit our admiration.

As in their lives, so also in their poetry, we discover corresponding resemblances holding causal relations to each other. Yet in many respects they are as wide asunder as the poles. A cursory view of their works reveals a general similarity, while a minute study places them further apart than we had first expected. The exception to this rule is the most obvious point to be noted. The poems of Poe are short and few in number. Mangan's poems are short, but they are numerous enough to fill two respectable volumes. Their merit suffers greatly in consequence. Paradoxical as it may seem, his chief merit is the source of his greatest weakness. Mangan was ever the poet. For him poetry was the natural mode of expressing emotion, and to this he always resorted when the stress of poverty or gloom weighed most heavily. Too often, when he had neither a crust of bread nor a place of shelter, he was compelled to take up his pen as his only means of securing the necessities of life. Most men would succeed better in more cheerful surroundings. We are not surprised to find that many of his poems are of little value. They are too numerous, and in the majority of them it is only too evident that he labored forward under the promptings of an artificial goad. The poetic spirit must soar with unfettered wings or it will surely sink to the level of mere cleverness. In view of this, it will be only doing justice to Mangan's name to base an appreciation of his poetry upon his best poems. These will reveal not only his excellences, but his defects also. The defects are only too apparent, and the student finds no greater difficulty in these works than the reconciliation

of these glaring inconsistencies. How could a soul so truly poetical allow his work to pass from his hands before he had perfected it as far as he was able? Whatever be the answer, the fact is most regrettable. Poe, in this matter, stands at the opposite extreme. His poems are without exception, finished pieces of composition. A highly developed sense of the beautiful, a nature acutely sensible to external form, a morbid sensitiveness to the weapons of criticism and constant revision—all these combined to urge him to put his best efforts into his poetry. As the criticism of his day was bitter and often pointless, he determined to defeat it by the perfection of his work. The brilliancy, richness and finality of his poems are the best proof of his success. Tennyson did not more studiously regard all the effects of his productions. "Poetry with me," says Poe, "has not been a purpose, but a passion." And again, "I am naturally anxious that if what I have written is to circulate at all, it should circulate as I wrote it," and if he were in a confidential mood he might have added, "and then only after I have polished my verses as far as in me lies." This is the secret of much of his success. Though he was tainted by the hyper-critical spirit of his contemporaries, he was, nevertheless, an able critic. Every variation from a previous writing was an improvement. As illustrative of the finality of his compositions, I quote the beautiful sonnet, "To My Mother." Though the title is "To My Mother," it was really addressed to Mrs. Clemm, his wife's mother—

"Because I feel that in the heavens above,
The angels, whispering to one another,
Can find, among their burning terms of love,
None so devotional as that of 'Mother,'
Therefore, by that dear name I long have called you—
You who are more than mother unto me,
And filled my heart of hearts where Death installed you
In setting my Virginia's spirit free.
My mother—my own mother who died early,
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the mother I knew
By that infinity with which my wife
Was dearer to my soul than its soul-life

This sonnet has a double interest in opening the brightest page in his book of life. The finality of his work is in perfect conformity with his theory of poetics. In his essay on "The Poetic Principle" he writes:

"I hold that a long poem does not exist. I maintain that the phrase, 'a long poem,' is simply a flat contradiction in terms.

"I need scarcely observe that a poem deserves its title only inasmuch as it excites by elevating the soul. The value of a poem is in the ratio of this elevating excitement. But all excitements are, through a psychal necessity, transient. That degree of excitement which would entitle a poem to be so called at all cannot be sustained throughout a composition of any great length."

Faithful to his principle, he never wrote a long poem. To the same principle Mangan is equally true. The fewness of Poe's poems may be due to the number and variety of his works in prose. On the other hand, the Irish poet always adhered to his first love, and, rather than turn to prose, he preferred even to translate poems taken from other languages. He was familiar with German, French and Italian, though he could never have received any tuition in them. His most successful pieces are from Irish or pseudo-Arabian sources.

In another part of the essay just mentioned Poe says, by way of recapitulation: "I would define in brief the poetry of words as the Rhythmical Creation of Beauty. Its soul arbiter is Taste. With the Intellect or with the Conscience it has only collateral relations. Unless incidentally, it has no concern whatever either with Duty or with Truth." Poe never attempts to be didactic. He never would have been a persuasive teacher, if it is true that persuasion is best effected by example. Much that has been written of Poe may have been untrue, yet Mr. Charles Kent, in his edition of Poe's works, where the tone is apologetic rather than critical, admits many unenviable features in Poe's character. He was selfish, not with a selfishness that imposes itself upon the time or convenience of others, but of a brooding sort, which induces subconsciousness and excludes breadth of sympathy and generosity of spirit. His ideals were self-concentred, and his poems are the expression of his unvarying moods. The contrast here is favorable to the Irish poet. He was the soul of kindness

and generosity. He sacrificed all he had ever acquired in maintaining his family. Every noble sentiment, every worthy aim, every patriotic endeavor, fired his breast to enthusiasm, and banished all prospects of personal gain. The nobility of his character appears everywhere in his original poems. Perhaps nothing influences poets in the choice of subjects so much as sorrow and disappointment. And so it is with Mangan and Poe. As Mr. Cant says of the latter: "He had pursued ideals and they had eluded him." The same might be said of the other. When the gloom of disappointment and despair settled around them, their souls were transferred from the habitations of earth, and they dwelt apart in an unseen region of abiding darkness and terror, and held converse with the uncanny spirits of that dread region—

"By the gray woods—by the swamp
Where the toad and the newt encamp—
By the dismal tarns and pools
Where dwell the ghouls—

"By each spot the most unholy—
In each nook most melancholy—
There the traveler meets, aghast,
Sheeted Memories of the Past—"

Dismal and horrible as such abodes appear to us, yet Poe declares that—

"For the heart whose woes are legion
'Tis a peaceful, soothing region."

The suspicion that inevitably grows upon one that Poe loved the—

"grim, ungainly, ghastly, gaunt and ominous bird of yore."

with its foreboding croak—"Never—nevermore." The grinning spectre of Death and Doom stalks along his lines from stanza to stanza. With him subconsciousness was necessary to enkindle the poetic flame. Can his "Eldorado" be anything else than this tendency carried to a senseless excess—the love of it for its own sake? Only less horrible, less unearthly, is the soul-piercing keen of Mangan's verse, for he, too, it is said, received

unpleasant visits from the spirit of his dead father. The wailing keen in mourning for the dead is his favorite note. He draws all the cords of his sad harp to the highest tension, but, withal, most harmoniously. Read "O'Hussey's Ode to the Maguire," "A Lament for the Princes of Tyrone and Tyrconnell," or the "The Wail and Warning of the Three Khalandeers." From among many such I quote the fourth and eighth stanzas of the "Dirge for the O'Sullivan Beare"—

"Never will we, O no, never,
(Never, never).
Never will we, O no, never
Pardon him who thus could sell
His generous chief to death and foul disgrace!
May heaven's fair light grow black upon his face!
May the burning marl of hell
Be his bed forever
(And for ever!)"

"There is keening, there is weeping,
(Weeping, weeping.)
There is keening, there is weeping
Thro' the once glad haunts of song;
Iuera's broken heart is bleeding now;
Funeral gloom has darkened every brow,
And the chill day waxeth long,
For our chief lies sleeping,
(Ever sleeping.)"

This sad ringing music is like the prophet's lamentations over the captivity of Israel. It harmonizes well with the recital of poor Ireland's sorrows. Little wonder that it appealed to this noble soul. There is nothing in his biography or his poetry so deeply affecting as the lofty patriotism of the Irish singer. He had early identified himself with the Young Ireland Party in an unassuming way, as was natural to one who always shrank from honor and publicity, though he ever stood resolute and ready to sacrifice all in the cause of freedom and fatherland. The majority of his most brilliant poetic fancies are patriotic and thoroughly Irish in tone and conception. I cannot refrain from quoting from his poem, "My Dark Rosaleen," a lyric unsurpassed in the English language for depth of feeling, beauty

of sentiment, and exquisite execution. The object of his address is Ireland. I choose the third and fourth stanzas—

"All day long, in unrest,
 To and fro do I move;
 The very soul within my breast
 Is wasted for you, love!
 The heart in my bosom faints
 To think of you, my queen,
 My life of life, my saint of saints,
 My dark Rosaleen!
 My own Rosaleen!
 To hear your sweet and sad complaints,
 My life, my love, my saint of saints,
 My dark Rosaleen!

"Woe and pain, pain and woe
 Are my lot night and noon,
 To see your bright face clouded so
 Like to the mournful moon.
 But will I rear your throne
 Again in golden sheen;
 'Tis you shall reign, shall reign alone,
 My dark Rosaleen!
 My own Rosaleen!
 'Tis you shall have the golden throne,
 'Tis you shall reign, and reign alone,
 My dark Rosaleen!

Nothing can be more interesting and pleasurable than to follow up these translations from the Irish, or rather poems modeled on Irish originals, illustrated as they are with historical notes on their sources, their authors, and the events which led them to write. Translations from different languages afforded him abundant exercise in metrical composition of a strained sort, such as translations must always be. He says that a translation should be literal, but, fortunately, he insists against this maxim in most of his versions from the Irish. He seizes upon the thoughts and feelings of the poet so as to make them thoroughly his own, and then embodies them in a style and language entirely peculiar to himself. Thus, while we never find Mangan at his best in translations from the German, his choicest gems are either original poems or suggestions from Irish poems and Arabian tales.

Mangan's poems are never obscure. His meaning and aim are easily grasped by the reader; there is order and method in the treatment of each subject. If he sings of sorrow, it immediately appeals to us; or of patriotism, then the motives can be appreciated by all; and this is true of each in turn. The same cannot be said of Poe's best poems. He speaks out of his own misty subconsciousness. He seems to have experienced peculiar emotions, and foreboding fears of evil to come, that stirred his soul to its lowest depths. His will is powerless to control the vagaries of the intellect. With admirable art he gives an endless life to his own states, so that his poems become the glimmering scintillations of a dreamy soul dwelling in far-off regions of shadow and gloom. He describes the mechanical devices used in composing "The Raven," but the meaning is as enigmatic to himself as to his readers. The titles of his poems indicate the nature of the thought. They are a strange list, *e.g.*: "Dreams," "Spirits of the Dead," "A Dream within a Dream," "A Dream," "The City in the Sea," "The Valley of Unrest," "The Haunted Palace," "The Conqueror Worm," and "Dreamland." The only exception to this class, apart from addresses to friends, is the charming piece, "Annabel Lee."

Mangan's poems have little humor in them; Poe's none whatever. The former occasionally essays the humorous, but it is of a caustic, Byronic sort—freed, however, from the misanthropic cast of Byron's verses. Of this class his best known poem is "The Woman of Three Cows," in which he warns a lady of his acquaintance, who prides herself in the possession of three cows, not to despise her neighbor who has only two, and he reminds her that cows do not live forever. Poe is too much engrossed in his own darkly teeming emotions, and therefore too serious to see the humorous side of things. Poe's verse is smooth, flowing and musical. He possessed a delicate ear for music, and he had mastered the art of expression. The union of these make the music of his verse enchanting. At the first reading we are captivated by it. The mere succession of beautiful sounds, prescinding altogether the sense, alone produces sensuous delight, akin to the sound of the violin. To this rhythm contributes much. Besides the customary end-rhyme, he introduces internal rhyme—a device which lends additional flow and smoothness to the verse. The music of "Annabel Lee,"

"The Raven," and "Eulalie" have seldom been equaled in any language. "Eulalie" begins with the following stanza—

"I dwelt alone
In a world of moan,
And my soul was a stagnant tide,
Till the fair and gentle Eulalie became my blushing bride—
Till the yellow-haired young Eulalie became my smiling bride."

The sensuous delight in pleasing sounds which characterizes all his poetry is at its highest mark in "The Bells." While it is not a misnomer to call this poem sensuous, yet it is a sensuousness very unlike the sensuousness in Keats'. The former's addresses itself to the ear, the latter's to the eye and the imagination. Sound is the source of Poe's; external nature of Keats'. Of course, he appreciated natural beauty, and makes it serve his poetic purpose, but always with art and moderation. Both Mangan and Poe delight in variety of metre, and mark the caesural pause very distinctly. In many other points the mechanism of their versification is markedly similar; still, no one accuses Mangan of over-sensuousness. His verses are not addressed to the ear or the imagination, but to the heart. Had he not written "The Karamanian Exile," or "My Dark Rosaleen," we might have thought that he was deficient in the musical sense. This is not true, but he is very indifferent about ornament or rhythm. So marked is this indifference that his poems contain many lines in which the musical flow is interrupted and the metre is false. These defects are often obscured by the pithy and emotional character of the thought, so that the impression produced is strong and enduring. When Poe allows any unevenness to pass unchallenged, he does so on principle and for the sake of variety. Mangan's songs are sweet and melodious; Poe's verses are rhythmical and perfect. Though it is impossible to find more perfect lines in Poe's writings than those quoted from "My Dark Rosaleen," yet I nowhere find in the latter such a masterpiece of word-painting or so rich a mine of glowing imagery as the fourth stanza of "Ulalume"—

"And now, as the night was senescent
And star-dials pointed to morn—
As the star-dials hinted of morn—

At the end of our path a liquescent
 And nebulous lustre was born,
 Out of which a miraculous crescent
 Arose, with a duplicate horn—
 Astarte's bediamonded crescent
 Distinct with its duplicate horn."

Compare with this one of Mangan's most successful nature-paintings—

"Meseems I see just now his face, the strawberry-bright,
 Uplifted to the blackened heavens, while the tempestuous winds
 Blow fiercely over and round him, and the smiting sleet-shower blinds
 The hero of Galang to-night."

In many of their poems both Mangan and Poe have introduced a sort of refrain, resembling the chorus of the popular song of today, but differing in this, that it is not a separate stanza to be repeated after each of the others. It is a part of each stanza—generally the closing lines—in which the repetition consists in the ringing changes of similar sounds by an unexpected accompanying change in a word or clause in the next line. The impression is that of a refrain to a song. An example of it is found in stanza I of "Lenore"—

"Ah, broken is the golden bowl! the spirit flown forever!
 Let the bell toll!—a saintly soul floats on the stygian river;
 And Guy De Vere, hast thou no tear?—weep now or nevermore!
 See! on yon drear and rigid bier low lies thy love, Lenore!
 Come! let the burial rite be read—the funeral song be sung!—
 An anthem for the queenliest dead, in that she died so young—
 A dirge for her the doubly dead in that she died so young."

And this from Mangan's "The Karamanian Exile"—

"O none of all my sisters ten,
 Karaman!
 Loved like me my fellow-men,
 Karaman, O Karaman!
 I was mild as milk till then,
 I was soft as silk till then;
 Now my breast is as a den,
 Karaman!
 Foul with blood and bones of men,
 Karaman!
 With blood and bones of slaughtered men,
 Karaman, O Karaman!"

It is not merely repetition in the closing lines of a stanza, as exemplified in these, but in Mangan's pieces especially this ringing play upon a particular sound follows along line after line, through the whole stanza. It serves a purpose, but in the following, by Mangan, it misses its aim by over-shooting the mark—

"Hurrah for the Winniger Winehouse,
 The sanded Winniger Winehouse!
 Eighteen of us meet in a circle and treat
 Each other all day at the Winehouse.
 As thinking but doubles men's troubles,
 'Tis shirked in the emerald parlor;
 'Tho' banks be broken and war lour,
 We've eyes alone for such bubbles
 As wink on our cups in the Winehouse.
 Our golden cups in the Winehouse
 (As poets would feign!); but 'tis glasses we drain
 In the sanded Winniger Winehouse!"

We at once notice in these specimens that one effect of the refrain is the constant use of alliteration. No such excessive repetition can be found in Poe's works. His ear was too sensitive and his eye too piercing for such blemishes to escape them. The refrain is characteristic of both poets. "This saying over or singing over," says Miss Guiney "is Mangan's shibboleth." "It got the mastery of Mangan after 1839." He had so habituated his ear to its ringing music that thenceforth all his poetry runs into this mold. In art, excessive ornamentation of any kind depreciates the value of the work in which it is found. Mangan's pen is too slovenly to avoid or to erase these blots. Speaking of Poe, Miss Guiney remarks that "The unmistakable mark of his maturer poetry is the employment of sonorous successive lines which cunningly fall short of exact duplication." No one criticises Pope's handling of the refrain. His skilful management of this poetical device leaves no foundation for adverse criticism. It is true that he employs it frequently, but with such exquisite art that it gives additional charm to the music of the stanza, and so squares the melody to the thought that it becomes a distinctive ornament. Of course, in Mangan's best poems it is skilfully handled, but it never got the mastery of Poe, and serves to heighten the contrast between the American and the

Irish poet. A decision of the controversy about the invention of the refrain can scarcely be reached with any hope of satisfying both parties, so long as the materials concerning their lives and the dates of their works are in doubt. Lenore was published in 1831, but the original publication of the poem is in four-lined stanzas and the refrain in question is absent. It was not added till after he had used it in other poems. It first appeared in "The Raven," in 1845. Nearly all Mangan's poems after 1840 bear this characteristic mark. This would seem to settle the question in favor of Mangan, and Mr. Joseph Skipsey openly implies that Poe is indebted to Mangan in this matter. On the other hand we have Poe's asseveration that his poems were written long before they appeared in print. Even granting the truth of this we know that he rewrote his poems frequently. There are several editions of "Leonore." The Pioneer edition, as late as 1843, has no trace of a refrain. After examining all the material at my disposal, I find no means of reaching a decision, and I am inclined to the opinion that the two poets hit upon this invention altogether apart from any suggestion coming from the other—Mangan using it somewhat earlier than Poe. There is, I believe, a psychological reason for this coincidence—a temperamental similarity. The refrain as characteristic of Mangan and Poe is eminently suited to the expression of sadness and the yearning for the impossible. Feelings of utter hopelessness and weariness of life, heightened by horror of the grave and recoil from the mysteries of the untraveled void beyond, find deep, strong, and vivid expression in this style of verse. They perceived in it an echo of their own misery—a misery of which they were acutely conscious, and from it they sought a respite by crying out to every passer-by. With Poe the burden of his moan runs thus—

"Then my heart it grew ashen and sober
As the leaves that were crisped and sere—
As the leaves that were withering and sere,
And I cried—it was surely October,
On this very night of last year,
That I journeyed—I journeyed down here—
That I brought a dread burden down here—
On this night of all nights in the year.

Ah, what demon has tempted me here?
Well I know now, this dim lake of Auber—
This misty, dim region of Weir—
Well I know now this dank tarn of Auber,
This ghoul-haunted woodland of Weir."

Mangan's plaint rings in these lines—

"My eyes are filmed, my beard is gray,
I am bowed with the weight of years;
I would I were stretched in my bed of clay,
With my long-lost youth's compeers!
For back to the past, though the thought brings woe,
My memory ever glides—
To the old, old time long, long ago,
The time of the Barmecides!
To the old, old time, long, long ago,
The time of the Barmecides."

"The two Celts," writes Miss Guiney, "had much, very much in common; Poe's attic taste, sprung from its fortunate training, is responsible for most of the difference. To affirm of him, as has often been done, that he loved the occult sciences, the phrenologists and the old mystics; that his existence was but an affecting struggle with the adversaries of darkness; even that he was of frail physique, his forehead high and pale, the lower part of his face sensitive and dejected—this is to describe Mangan equally well."

I have not concerned myself with the details of their metrical forms and the peculiarities of their versification, preferring to seek the men in their verses. Thus, blighted by the struggle with environment at the very moment when genius first began to unfold itself, and exhale its sweetness to a delighted and expectant world, these two great men passed away in the same year, and two more names were added to the number of departed poets whose achievements we admire; mingling with our admiration sincere regret for their unfulfilled promise.

PHILOSOPHY OF THE MIDDLE AGES

A COMPENDIUM OF FIVE LECTURES*

BY THE VERY REV. D. J. KENNEDY, O.P., S.S.M.

V—THE EXPERIMENTAL SCIENCES—ALBERTUS MAGNUS—ROGER
BACON

PROFICIENCY in the physical and experimental sciences is not the highest standard of perfection. We must cultivate and develop all our faculties. Yet it must be borne in mind that the highest perfection of man consists in the exercise of his highest faculties on their highest objects. We have the faculties that are brought into use by observation, experiment and analysis; but we also have the higher faculty of intelligence and reason. All of these faculties can be exercised in the study of nature, if from nature we ascend to nature's God. But the observation, classification and analysis of natural phenomena is good, it is desirable, it is a sign of progress, and it is a perfection. It is not the highest form of progress and perfection, because there are objects higher and nobler, upon which the God-given faculties of our mind can be exercised.

We must guard against being carried away in the whirlwind of our busy times. We hear much in praise of inventors and of those who make progress in the applied sciences, whilst there is no word of commendation or encouragement for those who devote themselves to higher and nobler pursuits. Very few care to formulate the theory against which I am objecting; yet any intelligent observer knows that such a theory exists. It is a sort of undercurrent affecting the stream of the public opinion of our times.

We know that Rome never changes in doctrine or in matter of faith; but, in order to show that there is absolutely no ground for claiming that the Church has at any time been opposed to

*Delivered at the Catholic Summer School, Cliff Haven, N.Y., August 15, 1902.

scientific investigation, let us view briefly the spectacle presented to us in the Middle Ages. What do we find in the thirteenth century, when the influence of the Church was paramount? We find that the greatest theologians of those days were also the greatest scientists. Albertus Magnus and Roger Bacon are justly classed among the greatest scientists of any age, and it must not be supposed that they stand alone among churchmen who were proficient in the natural sciences. They are the best known, and the most illustrious of a school of men who strove to acquire eminence in every known branch of knowledge. The history of these schools and of these men stands before the world as a continual refutation of the calumnious assertion that the Church is opposed to the cultivation of the natural sciences.

In giving an estimate of their skill and proficiency, we must bear in mind that the science of nature, like every other branch of human knowledge, was subject to the general laws of evolution, or gradual development. There was the period of inefficiency and of growth and progress before the time of perfection. Absolute perfection in this department of knowledge will never be attained by man; because nature has many secrets which he shall never know. We do not consider ourselves unprogressive because we cannot journey from New York to London in two days by airship. In like manner, we should not condemn the men of the Middle Ages if they fall short of twentieth century standards of perfection in the natural sciences. We can require of them only a relative perfection, such proficiency as they could have attained considering the times in which they lived and the opportunities afforded them of making progress in branches which depended so much upon observation and experiment. Judged by this standard, the achievements of Albertus Magnus and Roger Bacon are simply marvelous; and it is not surprising that they were regarded with a feeling akin to superstition by the people of their day.

These two remarkable men were contemporaries. Albert was born in 1193 and died in 1280. Roger Bacon was born in 1214 and died in 1294. Albert the Great was undoubtedly one of the greatest men that ever lived.¹ The history of his career as a student, as a friar and a preacher, as a professor successively

¹Vaughan, Vol. I, 122.

in six great universities, as a provincial of his order, and as a bishop of holy church, were enough to lead us to think that the duties of his active life left him no time for study and writing; yet he has left us "twenty-one folio volumes upon every then known subject that can be classed under Logic, metaphysics, psychology, natural science, ethics, theology, chemistry, botany." Commentaries on almost all the works of Aristotle, commentaries on Dionysius the Areopagite, commentaries on the Lombard and a Summa of Theology—these are the headings under which are classed the writings of a man to whom his own age and posterity give the merited name, "Doctor Universalis."

In dealing with his treatment of the natural sciences, we must first separate history from the legends which have woven about his name; but whether he be considered as botanist or chemist, geographer, geologist, mechanic or anatomist, his skill and his fame remain truly remarkable.

Humbolt writes in his "Cosmos": "Albertus Magnus was equally active and influential in promoting the study of the natural sciences and of the Aristotelian philosophy. . . . His works contain some exceedingly acute remarks on the organic structure and physiology of plants. One of his works bears the title, 'Tiber Cosmographicus de Natura Locorum,' and is a species of physical geography."² Some writers assert that Albert could make gunpowder, and that as a geographer he anticipated the discovery of America.³ Augusta Theodosia Drane, in her work, "Christian Schools and Scholars," calls attention to the scientific views of Albert, and shows how much he owed to his own sagacious observation, and how far he was ahead of his times.⁴

The great Franciscan, Roger Bacon, devoted himself more exclusively than the "Doctor Universalis" to the natural sciences, and the marvelous success which he acquired in his studies of nature merited for him the title "Doctor Mirabilis." Bacon urged, more than any of his predecessors and contemporaries, the necessity of cultivating the experimental sciences; and his own devotion to this pursuit brought upon him the reproach of having neglected theology and philosophy, notwithstanding the

²Treatise "De Coelo et Mundo lib cosmographicers, etc."

³Vaughan, Vol. 129, etc.

⁴Drane, p. 419, etc.

fact that he had received the doctor's cap in theology at the university of Paris. Returning to Oxford in early life, he devoted forty years in studying and lecturing on the natural sciences. Thus he became a specialist, and we must not be surprised to find him enthusiastic and somewhat exaggerated in his devotion to this branch of study. Humbolt says, "he was the most important cultivator of the natural sciences during the Middle Ages. His writings include treatises on optics, mathematics, chemistry, arithmetic, astronomy, the tides and the reformation of the calendar. His skill in the use of optical and mechanical instruments caused him to be regarded by many as a sorcerer. He was familiar with the properties of steam and gunpowder, knew something about the microscope, and possessed an instrument very much like our telescope."⁵

Notwithstanding his errors, which were excusable in one of his times and surroundings, Montelambert wrote of Bacon that "he rehabilitated and sanctified the study of nature, classified all the sciences, and foresaw, if he did not actually accomplish, the greatest discoveries of modern times." Suspension bridges,⁶ diving-bells and flying machines⁷ were among the possibilities which he predicted. His boast that he could teach anybody Hebrew, Greek, Latin and Arabic in a week is one of his exaggerations which we must attribute to his enthusiasm and to the remarkable facility with which he himself acquired knowledge. They will be pardoned in one who has done so much to prove that the Middle Ages were far from being buried in darkness and ignorance and superstition.

In the course of these lectures, I have cited the names of men from the ninth to the thirteenth century who were eminent in every branch of learning. Some of them were the greatest, the most learned, men the world ever knew; others, though learned and brilliant, were led into fanciful theories and dangerous errors; but the history of these men and of their times proves conclusively one great point upon which I have been insisting: that there existed in those days a thirst for knowledge and intellectual

⁵Ibid, p. 486.

⁶"Pontes ultra flumina sine columna vel aliquo sustentaculo."

⁷"Instrumenta Volandi, ut homo sedens in medio instrumenti, revolvens aliquod instrumentum, per quod alæ artificialiter compositæ ærem verberant ad modum avis volaret."

activity that has not been surpassed even in our own days of boasted enlightenment. Why, then, call those centuries the "dark ages." In the highest departments of knowledge, sound philosophy and intelligent theology the scholastics are still leaders, and their works are today the best models we possess of true science.

In the experimental sciences, Albertus Magnus and Roger Bacon were far in advance of their times, and many of their opinions are regarded with respectful admiration by the scientists of today. In the name of truth, then, and in the name of all that is fair and decent, let men cease to say or insinuate that the Church is opposed to science or to true knowledge of any kind. Believers may search and investigate nature as much as they will, provided they do not try to shut out the light which heaven has given to guide them in their investigations, and their faith will be thereby strengthened. Unbelievers, too, may search as they will; their investigations alone may not lead them to the faith which is based upon the word of God; but we can assure them, that in all their endeavors they will never find the least foundation for opposition to revelation; for revelation is light, and science is light; both dispel the darkness, and each in its respective sphere points out the way which leads to the bright eternal Light of Lights.

THE PROTESTANT REVOLUTION

A COURSE OF HISTORICAL READING: NINTH MONTH—GUGGENBERGER'S CHRISTIAN ERA, VOL. II

THE SECOND ENGLISH REVOLUTION

WHILST the first English or Puritan Revolution was in great part the outcome of religious fanaticism, the second, or political revolution was the result of personal ambitions, the infamous policy of Protestant and infidel statesmen, and a campaign of lying and treachery rarely found in the pages of history. The first revolution was enacted by the Puritans, the second by the Anglicans. The first sent an English king to the block, the second an English dynasty into exile. The first tended toward republicanism and aided in the restoration of the Stuarts; the second tended toward a dynastic change, and ended in the establishment of the House of Hanover, and of the Protestant succession. The first was purely English, the second was constantly mixed up with Continental politics.

CAUSES OF THE SECOND ENGLISH REVOLUTION UNDER CHARLES II

1. *The bigotry of the Cavalier Parliament* revealed itself in a number of anti-Catholic acts, whilst the King desired to afford some protection to the Catholics.

What is the declaration of Breda? (No. 545.)

Which were the political acts of the Restoration and the Cavalier Parliament? (546, 547.)

How was Catholic toleration frustrated in the beginning of Charles' reign? (548.)

What is the Corporation Act? The Uniformity Act? The Conventicle Act? The Five Mile Act? (549.)

What was the Declaration of Indulgence and its fate? What was the Sacramental Test Act? (550, 551.)

What was the religious position of the King's brother, James Duke of York? (552.)

Who were the members of the Cabal, and what measures are accredited to it? (550.)

2. *The fear of a Catholic succession.* What family relations in the House of James Duke of York caused this fear? Who was the most violent leader of the opposition to a Catholic succession? (553.)

3. *The King's subserviency to and dependence on Louis XIV, King of France.* Louis' aggressive wars on the Continent caused the indignation of the English people. The English identified, though wrongly, Catholic and French interests. They looked upon the subsidies which their king obtained from Louis as means intended to Catholicize England, and to render Charles II an independent and arbitrary ruler.*

4. *The foreign policy of Charles II.* What was the state of Europe at the restoration of the Stuarts? in the Empire? (554); in France? (555); in Sweden? (556); what relations existed between France and England, Spain and Portugal? (557.)

What was the state of the Dutch Republic? It is important to keep in mind the antagonism between the powerful merchant party, headed by the grand pensionary, John de Witt, and the Orange party, comprising the nobles, the army, the Calvinistic clergy and the people. (558-559.)

What secret treaty was concluded by Charles II and Louis XIV toward the end of the first Anglo-Dutch War?

5. *The Treaty of Dover.* Who were the members, what was

*It is left to the readers to follow up the military operations of the wars of this period, either in the text or the synoptic tables. They are:

1. The first Anglo-Dutch War of the Restoration, 1665-67. (559-564, tables p. 461.)

2. The first War of Spoliation; Louis XIV against the Spanish Netherlands, 1667-68. (565-569; tables pp. 461, 642.)

3. The second War of Spoliation, and the second Anglo-Dutch War, 1672-74; Louis XIV and Charles II against Holland, 1672-79, and the Reunions, 1680-1684. (571-580; tables, p. 462.)

4. The third War of Spoliation, or the War of the Palatine Succession; Louis XIV against the Grand Alliance, 1688-1697. (604-618; pp. 462 and 463.)

5. The Wars of Leopold I against Turkey; the Holy League against the Islam. (619-630; tables p. 465.)

6. The War of the Spanish Succession; Louis XIV and his allies against the second Grand Alliance, 1701-1714. (631-646.)

The causes and results of these wars, with their consequences in the next period, will be studied in detail, when we shall treat of the transition to Vol. III.

the object, and what the result of the Triple Alliance? (Peace of Aachen.) (568, 569.)

What purpose had Louis XIV in concluding the *secret* Treaty of Dover? (To break up the Triple Alliance and to punish Holland for negotiating it.) What was the religious clause of the Treaty of Dover? What were the political clauses of the treaty? What was the fatal plan in the religious clause of the secret treaty? How were the clauses of the *secret* treaty rearranged in the sham treaty of Dover? (570.)

The Treaty of Dover led to the active co-operation of Charles II with Louis XIV in the war against Holland (second war of spoliation). But in 1674 Charles had to yield to the clamor of the English Parliament, and to conclude with the Dutch the Peace of Westminster. To show his personal friendship with Louis, he left 6,000 men in French service. The religious clause of the secret treaty was never carried out.

6. *The Popish Plot.* Who was the instigator of the Popish Plot? What was the object of the Popish Plot? Who were the chief instruments of the Popish Plot, and what their character? What was the opening scene in this villainous conspiracy? (581.)

Detail the chief calumnies of the plot? How did the accusers behave under cross-examination? What was the attitude of the King? of Parliament? of the people toward the conspiracy? (582.)

What was the attitude of Louis XIV in these English disturbances? What was the immediate consequences of the Popish Plot? (583, 584.) The number of victims judicially murdered? The most prominent victims? What men and what classes of men bear the chief responsibility for these atrocities? (584.) What was the permanent result of the plot as to the composition of Parliament? (583.) Detail the circumstances of the Tory reaction and the Ryehouse Plot. (586, 587.)

Charles II, after signing the death warrant of thirty-eight martyrs, embraced the Catholic faith on his death-bed. His wretched policy of selling, on all occasions, the interests of justice and religion to the highest bidder, made it impossible to his brother and successor, James II, to obtain toleration for

the Catholics. Parliament had learned only too well, under Charles II, how to control the King—or to betray him. The era of persecution marked by penal laws of ever-increasing severity had to last another century and a half.

CAUSES OF THE SECOND REVOLUTION UNDER JAMES II

1. James II had at heart the eventual emancipation of the Catholics from the penal laws by securing legal rights both for himself and his Catholic subjects to practise the religion of their fathers in all liberty of conscience. For this purpose he first formed a secret board, into which he called the double-dealing Sunderland and the Jesuit father, Petre. (589.) After the landing of two opponents, the Earl of Argyle, in Scotland, and Monmouth, then the representative of the Protestant succession in England, had been frustrated and punished. (591.) James II came more openly forward with his plans of toleration. These plans roused the Parliament and the Anglican clergy and politicians to an ever-increasing opposition.

What influence had the suppression of the Edict of Nantes on the Protestants of England? (591.) Terms of the Edict of Nantes, p. 256, No. 339. State of the Edict of Nantes after the last Huguenot war, p. 362, No. 498. Revocation of the Edict of Nantes by Louis XIV, p. 459, No. 657.

How did the King's first attempt to have the Test Act repealed fare in the hands of Parliament and of Halifax? What were the consequences? What was the dispensing power, as upheld by the judges of England? (593.) What was the character of Father Petre and his antecedents? (589.) Why did James II appoint him privy councilor? (593) What course did he follow in this office (593, 594.) What were the measures which James adopted in virtue of the dispensing power after the dissolution of Parliament? (593.) What was the first, what the second, Declaration of Indulgence? State the consequences of the measure.

2. The birth of Charles Edward, Prince of Wales, by James' second wife, the Catholic Princess of Modena. It deprived Princess Mary, wife of William of Orange, of the expected succession.

What calumny was invented by the enemies of James concerning the Prince of Wales? How did William III of Orange treat the calumny? How Anne, the daughter of James II? (595.)

THE SECOND OR POLITICAL REVOLUTION

1. *The invasion.* What was the attitude of Louis XIV toward William III? toward James II? What was the attitude of James II toward France and Holland? (596.) Who were the "seven patriots" that handed over England to a foreign ruler? Who were the other English statesmen that sold their honor and their country to William III? What was William's principal motive for coming to England, according to his lying proclamation to the English people? (597) What stand did William take throughout on the religious question? (594, 597, 602, 611.) What help did the States General offer William to play the part of Monmouth? How did William play the part of Monmouth? Who were the chief traitors to the King in his household and surroundings? Under what circumstances did James II fly to France? (598, 599.)

2. *The interregnum.* Which were the five parties in the Convention Parliament summoned by William of Orange? What were their respective positions in the question of the English succession? What was the decision of the House of Lords concerning the succession? (600).

Enumerate the principal clauses of the Declaration of Rights passed by the Commons? What clause was added by the Scotch convention? What church became the State church of Scotland? (601.)

What was the character and what the motives of the men who brought about the second revolution? (601.)

3. William III, King of England, Ireland and France, and Queen Mary II, Stuart.

What was henceforth the relation between King and Parliament? (601.) Who were the non-jurors and what was their position? State the terms of the Protestant Toleration Act? What clause was added to the Declaration of Rights by the regular Parliament of 1690? What was the extent of the Act of Grace adopted by the second Parliament of William III? What

is the Triennial Act? (602; as to the Winter king, see Vol. II, 435, 437, 439, 441, 442.)

What was the state of England during William's reign? What were the causes of William's unpopularity? (603).

What was the state of Ireland under Charles II and James II (p. 431, No. 608.)

What were the circumstances of the Battle of the Boyne? What were the terms of the Treaty of Limerick? (610, 611.) Why is Limerick called the City of the Violated Treaty? (611.)

The result of William's triumph in Ireland was a long and degrading servitude of the country, a plantation of Orangemen robbing the native owners of 1,060,000 acres of their soil, and a century of persecution and penal laws.

SEEN BY THE WAY

BY EUGÉNIE UHLRICH

THE EFFECT OF A LITERARY REVIVAL

A GOOD man, much interested in the present Irish revival, pointed out in a recent conversation that Irish industrial development was keeping pace and following close upon the language and literary revival. He pointed out that the literary leaders this time had not made the mistake of appealing to scholars and amiable amateurs as heretofore, nor even to politicians, but to the people themselves who still had a speaking knowledge of the language, and to their children. Instead of an academic interest, aloof, unproductive, the genius of the people was quickened. The Irish literature now was not only about the people, but of and by the people. It was not enough that the soul of Irish literature, adapted into English, should enrich the English language and lend a mere reflected glory to the land of its inspiration. Nor was it enough that the young and strong and able of Ireland should swell the youth and strength of other lands, even if there are those whose names grow great in these other lands. Along the hard highways of the world

there is a woful wreckage of Irish life. When the soul of the people was roused, however, by the songs and the ideals that were its ancient expression; when the self-respect of the present was restored by the living writers, who breathed a new life into these ancient ideals, the whole life of the people began to expand. He who had raised potatoes began to look around for a better seedling; he who had made butter, bethought himself of the possibilities of the creamery; he who had sheep, remembered the glories of Irish frieze. The secret of helping an afflicted nation was found in inspiring men to help themselves, by waking in them the spirit of their country, and the sense of their national solidarity.

The more I thought of the enthusiasm of my good friend over the "Irish Literary Revival," the more impressive became the picture of Ireland waking to new life, to the rhythm of the songs of her poets who have dared to be true to the ancient genius of their race.

It has been said;

"Literature is the palladium of all true-hearted nations, and when Athens arose she had Pallas as her divinity. None save the people which are on the road to extinction refuse to recognize the value of literature, and that because, esteeming matter beyond spirit, they cease to see light or to feel movement. But among living nations the culture of letters is, next to religion, the greatest of public treasures, the aroma of youth, and the sword of manhood."

In a wider sense than that of race merely, is not the literature of a movement in this day a fair gauge of its influence and power? A literature that is not afraid of its purpose is inspired by it, and if it can in turn clothe this same purpose in beauty of word and style, it is compelling. Such a literature, it is true, must live not merely in the minds of scholars of a race or a class, but in the hearts of the people as they come and go. If it does not appeal to the people there is something wrong with its voice, or with the people, or with both. Thus thinking the wish followed naturally that the quickening of the literary spirit among the Catholics of this country might be hastened.

The plan of the proposed School-Extension system, outlined in the July number of this *MAGAZINE*, with its idea of

after-school training and education, seems to have in it the germ of great possibilities in this direction. There is never much use in appealing to older men or women, whether their youth was of the college and the academy, or of the common school. But in the mind still forming there is fresh soil in which some of the things which we older ones may have missed may still be planted with profit. I have before me a letter from a most successful business man, commending the idea and expressing his delight at the prospect which it opens up for making our Catholic people thinking factors of the community. He is one of those, too, whose appreciation has been whetted by the lack of opportunities, rather than dulled.

Not unkind, but not altogether philosophical is the comment, however, of a Philadelphia Catholic paper on the change of name merely of the *MAGAZINE*. Pending the possible great literary revival suggested, it is not easy for a Catholic publication with a purpose of any kind to make its way. It would not, then, seem an extraordinary conclusion that if one wanted an audience which read seriously every day, from choice and not only in times of penance or exaltation, one would have to raise it first. Of this possible purpose of training, which would in the end work good both for the people and the writer, the Philadelphian did not seem to think.

It may be interesting, too, to consider the view point of an eminently successful publisher: it was the publisher of *The Independent* who said, in a letter recently, that the way to make a successful periodical is to "pay well for articles and sign the writer's name." *The Independent* is a valuable publishing property. It is also extremely well edited and readable. It is in itself the best comment on its publisher's theory. It started with money, has spent and has made money. Its theory, it will be seen, counts the laborer worthy of his hire, even if he be only a writer, and means that his name shall not be without honor in the land, and that the capital spent to this end is well invested.

Sometimes, indeed, a publication might go with little money if, instead, there is a favorable subscribing sentiment sufficiently strong and honest to "pay, pay, pay" for its convictions, as well as to talk. William Waldorf Astor, however, who ought to know, said that the only real advantage the millionaire

has over the poor man is that the millionaire can afford to publish a paper that does not pay.

There might be in these two statements some suggestions as to the practical motive in trying to raise a clientele which subscribes to Catholic and to other fit reading matter because it really likes it, and having done so is not ashamed of its position. There are some Catholics now who perhaps subscribe to an occasional Catholic thing, but, while the secular magazines of the day may be on their tables, the Catholic periodical is tabooed, probably as not good form. The ways of some minds anent these things are past finding out.

THE PLAY ONCE MORE

The same writer makes a somewhat late reference to the review of "Mary of Magdala" as presented by Mrs. Fiske, and suggests that the play was too freely praised. The argument seems to be supported not by an actual personal visit, but largely, it seems, by the fact that the Berlin censors refused to permit its performances. The play has since been performed in Berlin, for the benefit of the elect, and that may remove some objections. Before the MOSHER'S review was printed, not before it was written, however, this play had been presented for the benefit of a Catholic charity in New York City, and had thus incidentally received the endorsement of most of the Catholics of New York whose opinions are looked up to as convincing. One of our most vigilant magazines commented only on the fact that Judas was "whitewashed," in the sense of being made a sort of political patriot, or patriotic politician, instead of a mere thief. Still, making a politician out of a thief is a circumlocution that ought not to offend particularly in Philadelphia.

Outside of "Everyman" and the several Shaksperian revivals, I cannot now remember anything played during the last season to which I would have liked to take anyone on whose mind I had a formative influence or for whom I felt any responsibility, except "Mary of Magdala." There were plenty of plays, to be sure, ranging from the harmless-seeming but invidious fun at the expense of divorced people, doubtful situations and

so on, to the abysmal rottenness of some of the high-keyed dramatic productions.

The effect on everything sacred to true Christianity is much further reaching than the heavier blow of direct attacks, and much more dangerous, because less affronting and because offered in a form carefully calculated to attract and charm. It was weariness at hearing Catholics themselves upholding, talking of, and spending their money on what seemed unworthy, that led to the review, with the hope of waking a sense of responsibility in regard to our public amusements, in those who might read it.

Mrs. Fiske's work was pointed out because she has had the courage to turn her face in the direction of better things. The path is one in which she has not much precedent nor example, at present. She has to go it alone very largely, and she should be encouraged for daring to enter it at all. If there are shortcomings in her plays, it might be remembered that the only person whose work has no faults is he who never does anything at all.

OPEN LETTER TO A STAY-AT-HOME

CHAMPLAIN SUMMER SCHOOL
CLIFF HAVEN, NEW YORK

DEAR ARABELLA:—How often elbow touch knocks out preconceived notion or opinion of place, person or thing! You know my aversion to rule, routine, discipline of schools, as we found them in our youth. How I have always decried the desecration of summers *dolce far niente* by the intrusion of anything so cut and dried as institutional instruction! Well, my dear, I am at the Catholic Summer School of America, on the western shore of beautiful, historic Lake Champlain. What is more to the point, until September 4 here my tent shall be pitched—the last spot you well may say one would look for so restless, so skeptical, a bohemian as your humble servant.

How I came to be inveigled into this "Garden of the Gods" is another story. Why I tarry, however, is THE story, which

shall be yours for the perusal of this letter, while I have a vision of my erstwhile prejudiced, home-keeping Arabella, making for the nearest railroad station, to land by rail or boat, not a hapless stranger, but a knowing pilgrim at the Catholic Summer School of America.

GAZE ON THIS

Once across the threshold you will be surprised, as are all newcomers, at the solidity, the "live forever" aspect with which the little village puts to blush the historic fact that it is scarcely seven years since it emerged on this site from its swaddling clothes. In the heart of five hundred acres of original farm and orchard nestles the Champlain Assembly. Its pine-ruffled petticoats on the east dip into Lake Champlain, where it confronts across the beautiful sheen of water the Green Mountains of Vermont, while all to the west is framed by the outlying peaks of the Adirondacks. More than \$400,000 has been expended on the buildings and grounds. Clubhouse, Auditorium, Chapel, General Dining Hall, Post Office, Library, some twenty picturesque cottages, macadamized roads through pine forests, electric lights, telegraph, telephones, all the essentials of an up-to-date village are Cliff Haven's possessions. Automobiles with modish gowned visitors from famous Hotel Champlain, crowning the bluff to the south, smart traps from Plattsburg, three miles to the north, and occasionally the optical refreshment of an officer from the neighboring U. S. Barracks—our largest military post on the Canadian frontier—lend a ripple of the gay world to the scholastic quiet. Trolley cars run to Plattsburg, steamers and launches make daily trips to myriads of resorts of historic and scenic beauty along Lake Champlain and Lake George, while every afternoon a tally-ho picks up at cottage, club, or post office gay parties bound for Ausable Chasm.

INTELLECTUAL STIMULUS

Where comes in School, you ask? Part of the populace—often it numbers one thousand in flush of the season—may be

seen wending toward the Auditorium, where from 9:30 until 12:30 in the morning, and from 8:00 until 9:00 in the evening, there are lectures—to be accurate, heart-to-heart talks upon every conceivable subject, living and dead, or in process of fermentation. Attendance at lectures, like everything at the Champlain School, is optional. So interesting are the lectures, so attractive the personality of the speakers, that what would otherwise be irksome in the summer solstice often becomes, in this *laissez faire* way of imparting and receiving knowledge, irresistible diversion. To meet such scholars as Dr. Hugh T. Henry, translator of the Poems of Pope Leo XIII; Dr. Fox, Professor of Philosophy at the Catholic University; Dr. Driscoll, who leaped into the limelight the past spring by his scholarly reply to Mallock, in the *North American Review*; Dr. Conde Pallen, the poet, and a score of others, not to forget the “microbe man,” Dr. James J. Walsh, LL.D., is well worth the journey to Cliff Haven. Like a kaleidoscope, the lectures shift, so that difficult to please must be the person who cannot find something to his liking in the intellectual feast provided by the Board of Studies. In the pine woods, strewn with hammocks and rustic seats, on club or cottage veranda, lecturers and hearers often while away the long afternoons, discussing points brought out at the Auditorium. In these impromptu afternoon siestas one often gets the real Catholic view on many mooted questions, bright minds from all parts of the country adding their mite to the general elucidation.

KINDERGARTEN FOR ADULTS

The more I see of the Champlain Assembly the more I am impressed that it is a misnomer to call it a School. So admirably does study and play blend that it suggests a kindergarten for “grown-ups” rather than a school in the accepted sense. The impression, I am told, prevails among large numbers of Catholics throughout the country that the Champlain Assembly is absorbed by priests, school teachers and religious exercises. Happily there are many teachers, and the pedagogical course, under the direction of Dr. Joseph H. Taylor, Ph.D., and Mr. W. F. O’Callaghan, A.B., Harvard, both principals of New

York public schools, is now in its second year and one of the most popular departments. Not the least interesting feature is the Sloyd School—a carpenter shop equipped with twenty benches, tools, all that goes to the making of light carpentry. I expect to find my Arabella, two days after arrival, sawing at a bench in an effort to make a pin tray, picture frame, or box for the kitchen knives, and harassing with questions the enthusiastic teacher, Miss Katherine M. Heck. The Sloyd School is the gift of Mrs. Harriet S. Arnold, of Providence, Rhode Island.

SOCIAL DEMOCRACY

Pray be responsive when spoken to at the Champlain Summer School. It's the Assembly's unwritten law that everyone inside the gates shall be on speaking terms, without the formality of an introduction. Invitations to all social affairs are posted on the bulletin boards at the Clubhouse and General Dining Hall, or announced in the Dining Hall, where the majority dine rather than at the more exclusive and expensive Champlain Club. The various cottages are veritable clubhouses, built and sustained by New York, Boston, Philadelphia, Albany, Rochester, Buffalo, Brooklyn, and other cities. There are, besides, a number of private cottages. Every evening gay crowds move like progressive euchre parties from cottage to cottage, where music, recitations, games, theatricals, and dancing make the welkin ring. Now, my dear Arabella, while the Champlain Summer School, so far as dress is concerned, is a "go as you please," a word to the wise is sufficient—bring all your "glad rags." All sorts of things festive are liable to happen. Have not two Presidents of the United States, a famous Admiral, and other notables been the Assembly's guests? If there must be choice between ball gown, bathing suit, or golf skirt, pray eschew the former and cling to the "latters," for, when it comes to outdoor pastimes, Champlain is nothing if not sporty.

THE OUTDOOR SPORTS

Athletics are in the air. What with golf links, tennis, basket-ball and archery courts, bowling alleys, baseball grounds,

and an athletic field, something is always doing in the open. The athletic program is arranged by Mr. James E. Sullivan, president of the Amateur Athletic Association of America, and all outdoor sports are pursued under the eyes of trained instructors. There are rowing races and swimming matches. Four P. M. is the bathing hour, when everybody makes for a dip in the lake. Refreshing to chronicle, women here enter heartily into all outdoor sports. Now, my dear home-keeping, skeptical Arabella, has not the Champlain School all the delights of a summer resort without its ennui? As for men, lift not your eyebrows deprecatingly while I tell you they outstrip in number any one locality on the seaboard, not to mention lake shores.

AS TO THE PINES

Was it not Madame de Stael who said she would gladly pass blindfolded through the most bewitching landscape if the journey's end promised meeting with one interesting personality? The great stylist whom Napoleon dubbed "hurricane in petticoats" might close her eyes to scenic splendor on every side while *en route* to the Champlain Summer School, but she would be powerless, however willing, to deaden her olfactory nerve to the pungent, delicious, intoxicating pines, whose soporific qualities are every new arrival's wooer. I feel I must warn you, my dear Arabella, of the tricks Cupid plays among eligibles at Champlain. Indeed, seeds for so many orange blossoms have been sown in the pine walks since the School opened that there was once a suggestion, I am told, on the part of the directors, to establish a matrimonial bureau. Have you ever known a summer resort driven to such an expediency? I simply mention this by the way, leaving to your discretion not to spread the fact too widely, lest it might curtail the coming of young men and women who are "wedded to their art" and bent upon cheating old Dame Nature and all her sorry brood.

COST OF LIVING

Prosaic as it is, I cannot close this epistle without a word as to the cost of living in this health-giving spot. It depends

largely on how you wish to live. Most of the cottagers lease rooms, while the Champlain Club is a metropolitan hotel, with admirable cuisine, café, and all the accessories. Many cottage roomers take meals at the club, but the majority "meal" *en famille* at the general dining-room. There one catches the true spirit of the Assembly, refreshing good fellowship. Dwellers at the club, where the rates are eighteen dollars a week, have no conception of the spirit that prevails in the general dining-room. I have heard enthusiasts assert that table talk in the messroom more than compensated for vacuum in viands or service. Enthusiasts, as we have often remarked, dear Arabella, have unaccountable tastes. The cost of living at the general dining hall and the cottages is \$3.50 each for two persons occupying a room, while the meals are \$7.00 a week, making a total of \$10.50 apiece. The same accommodation for a single person is \$14.00 a week. The Assembly fee, admitting to grounds and to all scheduled lectures, classes, athletic games, and social entertainments, is \$1.50 per week, or \$10.00 for the entire season. Extras depend wholly upon one's taste and purse.

HOW TO GET THERE

All roads lead to the Champlain Summer School. You may be side-tracked, but you cannot miss arrival, my dear Arabella.

Once identified as a "Champlainite," and you have the advantage of reduced rates on all trains and steamboats from most anywhere.

Fearful you may arrive before the receipt of this script.

Yours hopefully,

LIDA ROSE McCABE.

P. S.—There! I know there was something I had forgotten—the campfires at the College Camp, where boys, boys, boys, under the leadership of their captain, Dr. John Talbot Smith, sing glees and do all sorts of amusing "stunts" not in college curriculum.

NEW YORK STATE TEACHERS' ASSOCIATION CONVENTION

THE 58th Annual Convention of the New York State Teachers' Association was held this year at Cliff Haven, the home of the Catholic Summer School. It extended over a period of three days, from July 1 to July 3.

Everything seemed to conspire to make this meeting a memorable one in the history of the Association. The excellent accommodations, perfect weather, and the scenic attractions of Cliff Haven served to increase the stimulating effect of the educational conferences.

The opening meeting was held on Wednesday evening in the auditorium. The President of the Association, Thomas R. Kneil of Saratoga Springs, opened the meeting by calling upon Mayor Sharron of Plattsburgh, who, in behalf of the citizens, bade welcome to the assembled teachers. After him, Hon. John B. Riley of Plattsburgh, Chairman of the Executive Committee of the School, and Rev. Denis J. McMahon, D.D., of New York, a member of the Board of Studies, addressed them and welcomed them cordially in the name of the School.

The annual address of the President was the closing speech of the evening. He spoke felicitously of the opportunities placed before them, and begged all to enjoy their visit to Cliff Haven to the utmost.

After this meeting had adjourned, the members of the Summer School received the teachers in the New York Cottage. There the rest of the evening was passed in a delightfully informal manner.

The first of the deliberative sessions of the Teachers' Convention took place on Thursday morning. Two hundred people were gathered in the Auditorium to listen to the brilliant lecturers who were brought there to address them. Several business matters were brought up during the meeting. Among the most important of these was the election of officers. The results were: President, James M. Edsall of New York; vice-presidents, Hugo Newman, New York City; George A. Watrous,

Utica; Myra L. Ingalsbee, Hartford; Margaret O'Connell, New York City; secretary, Richard A. Searing, Rochester; treasurer, W. H. Benedict, Elmira; assistant secretary, Bryan J. Reilly, Brooklyn; assistant treasurer, John C. Chase, Saratoga Springs; transportation agent, James H. McInness, New York City; superintendent of exhibits, F. D. Boynton, Ithaca; assistant superintendent of exhibits, James A. Estee, Loversville; executive committee (terms expire 1906), Thomas R. Kneil, Saratoga Springs; John P. Conroy, New York City.

Another important matter that was settled was the place of holding the next convention. On invitation of Dr. Bristol of Cornell University, who came as the bearer of a message from President Schurman, the body unanimously voted to assemble next year at Ithaca.

The first speaker of the morning was James L. Hughes, Inspector of Schools of Toronto, Canada. He took for his theme "The Dwarfing of the Child by Educational Processes." It was the longest address of the morning, but not a word of it was lost to the attentive audience that listened to it. Among other things he said:

"A child is created in the image of God and so is a being, distinct in character, tendencies and power. For the first few years of his life, before he enters school, he is growing and developing. After his advent into school life, however, the acute observer notices a change. There is often lacking the eagerness, curiosity and enthusiasm of his earlier days. This is the direct result of modern education. When the child, left to himself, free to do as he pleases, runs about, he quickly finds his own problems and, urged on by his own desires, soon solves them. But when the time comes that the child begins his school career he is not put to the work of finding, but to the work of solving set problems. The consequences as stated, are natural. To kindle the child's enthusiasm, to increase his power, to form ennobling habits, and to make him more after the image of God, we must strive to overcome this defect in our education and to progress toward that sort of training which will make the child first a problem finder, and next, as a natural consequence, a problem solver—a child first, and then a man, able to cope with life's difficulties."

An old friend of the Summer School, Dr. James J. Walsh of New York City, was the second speaker. "What May the Public School Do for the Sanitation of the Community and the Home?" was the topic assigned to him. He spoke first in

detail concerning the wonderful advances recently made in Sanitary Science. The abolishing of yellow fever in Cuba, of typhoid fever in Vienna and Munich, the persecution of cholera in various parts of Germany were given him as proof of the progress of bacteriology. From this he led up to a consideration of the spread of this new knowledge, and he showed how futile have been the efforts of many scientists in this country on account of the lack of knowledge in this regard on the part of the general masses of people. The large possibilities of the school in this work were carefully outlined by Dr. Walsh. He begged teachers to teach children concerning the salutary effects of cleanliness, fresh air and sunlight—the three most potent factors in the prevention of disease known to scientists.

The third person to address the convention was Dr. Helen C. Putnam, Chairman of the Committee on Teaching Hygiene in the Public Schools of the American Academy of Medicine. Her subject was "The Teaching of Hygiene: Its Unsatisfactoriness and the Remedy." She spoke about the present inefficient and inaccurate teaching of this branch and urged all teachers to put their work on a scientific basis.

Thursday afternoon was devoted to various conferences which were of particular interest to the specialists in education. The Normal section held its meeting at the New York Cottage; the Reading and Speech Culture section, at the Auditorium; the Nature Study section, at the Boston Cottage, and the Kindergarten section, at the Philadelphia.

Informal discussion of practical methods of organization and of the training of teachers was a feature of the first-named meeting. Set programs, however, were the order of the day at the other gatherings. A notably enthusiastic meeting was that of the teachers interested in Nature Study. The chairman of the meeting was Miss Alice B. McClusky. She is an assistant in the Nature Study Department of the Agricultural College of Cornell University. Two addresses were delivered at this conference—one on Nature Study past and present, by Prof. George Hudson of the Plattsburgh Normal School, and the other on University Extension in Nature Study, by Miss Margaret L. Ingalsbee, Commissioner of the School District of Washington County. Both addresses were of a helpful and stimulating nature.

The Kindergarten section also held a well-attended and interesting meeting. The chief speakers at this conference were James L. Hughes, who had delivered the principal address of the morning, and Miss Rosemary Baum, supervisor of Kindergartens in Utica. An animated discussion in which all participated also took place.

The conference of the Reading and Speech Culture section, in charge of Richard A. Mayne of New York City, was also a success. Mr. Mayne gave one of the important papers of this meeting. Other interesting speakers on the program were: Margaret R. Smith, Ph.D., of the New Paltz Normal School, and Miss Caroline Le Row, of the Girls' High School of Brooklyn. The discussion of the first paper was opened by Dr. T. B. Palmer, principal of the Fredonia Normal School, and of the second by Superintendent S. R. Shear of Kingston.

To the people of the State at large, this meeting of the Teachers' Association was of greater interest than that of Thursday evening. This was so, first, because of the presence of the Superintendent of Public Instruction, Charles R. Skinner, and second, because of the significant address which he delivered on "The Scholar in Politics."

Mr. Skinner's statements are of particular interest at this time, when the question of the relation between politics and education is being so vigorously discussed. A synopsis of his address follows:

"The time has come when circumstances more than ever demand educated citizens, and naturally the problem presents itself to us—How can we obtain results of this character in the training of the youth of the day? That there is need of the scholar in politics was made particularly evident in some of the recent commencement addresses—Edward Lauterbach at New York University, Andrew D. White at Yale, and President Roosevelt at the University of Virginia, all dwelt upon the need of the college producing men trained to understand political problems as they presented themselves, and to cope with their difficulties.

"Another brilliant educator, Nicholas Murray Butler, president of Columbia University, has recently declared that it is the duty of the educated man to be a politician. In no other way, he has said, can American politics be elevated and purified. The fact that objectionable men are in politics is not a sufficient excuse when the integrity and well-being of the government depend upon it.

"Politics is a science of state government, jurisprudence and political

economy. To understand it intelligently a person must know the historical evolution of the political parties and must be able to decide which are the principles of most benefit to the state. This broad knowledge and this accurate judgment can best be found in the educated man, to whom the welfare of the body politic should be an imperative duty.

"Partisanship is necessary, but it is a beneficent necessity. It is in the educated man the outcome of deliberation and of the application of scientific principles, and so can and is productive of good to the state.

"Not only the college, however, but also the schools have duties in regard to the training of citizens. Teachers, both men and women, should teach the principles of government in order that our pupils may have an idea of the work before them and in order that ultimately this nation may remain a true democracy, 'of the people, for the people and by the people.'"

Superintendent Skinner was followed by Mrs. John Milton Gitterman of New York City, who gave in a most interesting lecture an account of the practical application of some of the principles outlined in Mr. Skinner's address. Mrs. Gitterman is with her husband connected with the New York City History Club, one of the aims of which is to bring boys and girls into touch with the history of their city, in order to train them for the duties of citizenship. By her careful explanation of the aims and objects of this organization, she roused considerable enthusiasm. As a result many inquiries were made concerning the workings of the Club, and several definite promises were made by interested teachers to take up the work in other cities. Among other things she said:

"The Club has two objects—the Americanization of the foreigner and the energizing of the American. We, in New York, know from experience what a destructive element enters into the city and national life as the result of the loss of continuity of tradition among the children of foreign parents. As they grow older, they often refuse to learn the traditions of the old countries from their parents, and if they do not step in and teach them the local traditions and history of the new country, they will have little reverence for its past, little appreciation of its present, and will be a menace in the future.

"If we would not in the future have political activity spring more and more largely from the dictates of selfish purpose and individual commercial interests, to the detriment it may be of the general commerce and the national honor, we must inspire foreign born, native born and native alike, from childhood up, with the realization of the worth of human achievement and the dignity of human aspiration as embodied

in the civic life, the county and municipal institutions of the United States of America. Each child is born to a noble inheritance, of which he can be robbed only by civic indifference."

THE CONVENTION CAME TO AN END ON FRIDAY MORNING

A successful session at which a varied program was given, marked its closing. Also some important business was transacted. Of general interest was the report of Dr. Conroy, Chairman of the Committee on Resolutions. Formal resolutions offering thanks for and appreciation of the efforts of the Catholic Summer School, of the mayor, citizens and press of Plattsburgh, were adopted. The retiring President, Thomas R. Kneil of Saratoga, and the Superintendent of Exhibits, F. D. Boynton of Ithaca, were particularly thanked for their faithful services during the past year.

Further resolutions were adopted, one deprecating the dismissal of teachers without notice and another suggesting that the importance of education in this country makes it advisable for the national government to make recognition of it in the President's Cabinet.

The first address of the morning was given by Dick J. Crosby of the Department of Agriculture, and was illustrated by many excellent stereopticon views. His subject, "School Gardens and School Grounds," was of great interest to those teaching in the smaller towns and villages, but he added much that could be done in the way of beautifying smaller grounds. He dwelt particularly upon the necessity of this part of the child's training, and showed by pictures how much has been done in this regard throughout the country.

Coming after him was Wilbur F. Gordy, who is a prominent educator of Hartford, Conn. Mr. Gordy spoke enthusiastically and somewhat at length on "History in the Elementary School." There has been a notable change in history teaching in recent years, he said. Once the teacher sought to crowd the child's mind with facts and dates, caring all for the matter, little for the spirit; now a movement is in progress which aims to make the teaching of this subject concern themselves wholly, for a time, and principally thereafter with those principles which give to history a human interest.

Ideal teachers should first use the stories which reveal some great truth and which are alive with heroism and noble action. From this they may lead by gradual stages to the study of organized history, where ideas of sequence, knowledge of facts, and insight into relations may be insisted upon.

One thing not to be forgotten, he added, is the cosmopolitan nature of the subject. To treat American history solely is not wise; it is far better for the character and for the intellect of the child, to know something of general history.

But throughout, insistence should be placed on the spiritual and emotional aspects of history. To bring the child to that state where he can feel thoughts too great for expression is the ideal of the successful history teacher.

One of the clearest and best-presented arguments of the morning was that of Dr. Luther H. Gulick, Director of Physical Training in the Public Schools of New York City, who spoke on "A New Coefficient in Physical Training." Dr. Gulick contrasted ancient life with its opportunities for free play with modern life in the congested cities, where fresh air, large open spaces and sunshine are with difficulty obtained. From the present state of affairs and from the accompanying condition of most people, particularly children, leading sedentary lives, he drew the conclusion that physical training is an absolute necessity. How the teachers in the public schools may gain results in this direction, he proved by the giving of several exercises of considerable value.

The closing speaker was George A. Watrous, Head of the English Department of the Utica High School. He took for his theme "The Teaching of English: Its Merits and Demerits." The difficulties in the way of the English teachers, particularly in the secondary schools—inefficient preparation of the children, their poor home training, the effect on them of the coarse language of the street, and the laboriousness of the work involved in the proper teaching of the subject—were all detailed.

Careless teaching was often, he added, a barrier to success. Definiteness of aim is necessary, in the teaching of English particularly. The teacher must determine just what and how much he will set for the lesson before he enters the class.

In the study of syntax, the aim should be to give the pupils clear ideas of the uses and relations of words; in the teaching

of composition, to bring them to think clearly first and then to lead them to the lucid expression of this thought; and in the teaching of literature, to make them able to understand and appreciate that which is best in what they are reading, in such a way as to add to their enjoyment and to raise their ideas.

At the conclusion of Mr. Watrous' address, President Kneil declared the session of 1903 adjourned.

A picture of the delegates and their friends, on the steps of the Auditorium, was taken later.

AN INDISPENSABLE MAGAZINE

We learn from an announcement in the last number of MOSHER'S MAGAZINE, which has just reached us at the hour of going to press, that the directors of that excellent little periodical have determined upon a change of name. The magazine will be known henceforth as THE CHAMPLAIN EDUCATOR; and although it will aim, as it has hitherto done, and very nobly done, at the dissemination of sound views "in science, literature, religion, history and art," it will confine itself "more strictly to the field of educational work on the lines of home reading." It will seek to encourage associated study under the ægis of The Champlain Summer School. While we must admit that the proprietors and editors of a publication bidding for so definite a measure of popular support are ever the best judges of the wisdom of their own policy, those Catholics throughout the United States whom Mr. Mosher's scholarly outlook and devotion to the best ideals have laid appreciably under debt will regret the change, however ready they may be to stand chivalrously by him in aid of his new venture.

The editor of the VISITOR is obliged to look over the contents of a great many Catholic periodicals of which the public, he believes, could well be spared the perusal. MOSHER'S MAGAZINE, he gladly takes this occasion to declare, has never been one of this dispensable variety. Its articles are among the best of their kind; and they have the valuable note of definiteness about them. They are written by people who seem to know their particular subject, and who are ready to impart their individual sense of it to that large class of minds, a class growing yearly more numerous as the standard of living rises in this country—who are willing to give labor, if not money, in exchange for the *understanding* which is never acquired *gratis* in this strenuous world. We wish the CHAMPLAIN EDUCATOR all success, and commend it heartily to our more serious readers.—*The Catholic Visitor*.

THE CHAMPLAIN EDUCATOR

Vol. XXII

SEPTEMBER, 1903

No. 4

A STUDY IN DEVELOPMENT

WORDSWORTH

By THE REV. JOHN J. DONLAN, A. M.

NO more difficult problem presents itself to the student of poetry than to trace the unfoldings of the poet's mind. Yet, there should be a development.

As in our early years our minds do not grasp totality at one glance, so, too, a mind traveling a particular road must slowly evolve itself. However, if we look for any logical or sequential evolution in a particular poet, we shall not find it; for even the greatest of them are unable to divulge in their verse the exact time when the power of seeing ceases to rule them, and the power of thinking and feeling begins. Very many of the poets have written their best emotional work early in their careers, and have late in life still clung to the physical and sensuous.

Absolute evolution cannot be insisted on. Just as parents have harvested a generation of wisdom and have grown in experience, so, too, by reverence and emulation the child begins where the parent leaves off. Thus material progress goes by leaps and bounds. So, too, in the intellectual sphere there is no evolution of ideas or methods, but rather a broader development of that which precedes us—a development which is the consequence of thought and theory evolved in the golden age of primary civilization.

What we do find, from time to time, is reaction; now the ideal,

now the real, in ascendancy. In this phase we would place Wordsworth, who was a reactionary rather than an Evolutionist. This quality, causing him to rise above the conditions of his age, aroused him to the establishment of new canons of criticism and forced him to live down the rank prejudices of his time. This condition of his poetic temperament compelled him to build up a new school of thought and method which has made him a leader and has crowned him a genius.

Though Pope had been dead for forty years when Wordsworth wrote his first acknowledged poem, his influence on the public mind had not waned. His was the norm by which the work of others was judged. All the Queen Anne men, with their didactic heresies and want of lyric feeling, were still the masters that the youths were urged to copy. Their artificial style, though termed "classical," was as far removed from the beauty of the Ancients as the metallic ring of their rhymes and the physical quality of their rhythms.

We can trace this influence through the earliest poems of Wordsworth. In such poems as "Lines" (1785), "An Evening Walk" (1787), "Descriptive Sketches" (1793), the absence of a harmonious rhythm of the versification is felt, and the monotonous cadences of single lines and couplets bore us. This narrowing of the poetic mode forces us to supply the very essence of his thought, and coerces us to work our feelings with a thrill, because the emotional and the intellectual are subordinated to the sensuous.

In a measure this is understandable, as these poems were written in his college days. In the midst of study and college environment there was nothing that could spiritualize, nothing that could elevate his thoughts, nothing to cultivate his imagination; yet, in spite of such a prosaic existence, his loving observations of nature in her grandeur enthrall our minds.

Even then he sought to break with the artificial, and as a venture to cast his lot with Thomson, Cowper and Burns; but his gliding away was slow and deliberate.

More meditative than Keats or Shelley, his mentality was slower in evolving; in fact, almost imperceptibly did he change, because little of the ardor of passion inflamed him.

From this time he began to grow altogether subjective, and to discard as far as possible all outward sensuous perceptions. He grew to love nature, not with material, but with spiritual delight, not so much as an artist as a philosopher.

Freedom from personal ambition, freedom from dangerous passions, and the necessity of frugality, were the very basic stones of the deep spiritual structure he slowly reared ; but withal, he had a deep-seated love of self, a mighty consciousness that he had a message to deliver to his generation, which enabled him to withstand the hostile criticisms aimed at his innovations in the poetic domains.

In the working out of his real self, Wordsworth attempted many diversions. In his "Guilt and Sorrow" (1794) he yielded to the gentle influence of that poet of poets, Spenser, of whom it may be said, that he is the best exponent of the English imagination. This poem, written in Spenserian stanzas, verges on the level of prose, and if the rest of his work had as many demerits, his fame would have never been enkindled.

His next attempt was in the line of the drama. "The Borderers" (1795), a drama, was a dismal failure. Wordsworth could never write a successful drama. He was too introspective, too subjective to empty himself of himself and to put on the individuality of others, as the successful dramatist must. This did not imply any mental incapacity. Very few great lyricists have given us great dramas ; and our poet, great as he was, could not fuse the Meditative with great action. The dramatist must be concise, he must have plenty of action ; but Wordsworth was too profuse, too lingering, and his action was lost in a wilderness of words.

The friendship that grew up between him and Coleridge marked a turning point in his career. The mutual interchange of views and ideas aroused new thoughts in Wordsworth's soul. From the hour in which he helped Coleridge to plan the "Ancient Mariner," the intercourse with a cognate soul raised him out of the sensuous life into the higher realms of inward sight. His work now begins to clothe itself in brighter hues, to lose the altogether physical life, and to be re-born in that intellectual atmosphere that idealizes the real. His work begins to interpret the Unknown in terms of the

known, to reach out after the incidents in life and to spiritualize them for our better understanding.

The object of his study now was not so much the inanimate as the animate, in its relation to the inanimate. It was no longer trees and brooks, mountains and lakes, and moon and stars, for their harmony and beauty, but for the realization in them of a greater and nobler reality for which they stood. His study now is Man in his humblest condition.

Of humble origin himself and a republican by temperament, and a lover of a broad liberty and a fuller happiness, he strives to crown the lowly in joyous immortality. In "Lyrical Ballads" (1798) this idea is uppermost.

This predominance of lowerdom in his work was a deep cut into the pride of an age that lived for grandeur, riches, state and show. In the place of kings and princes, knights and ladies, his poems now teem with beggars and washerwomen, with fools and downtrodden, all of whom he eternalized in a new humanity. Such high sounding names as "Lalla Rookh," "Endymion" and "Giaour" were replaced by "Peter Bell," "The Idiot Boy," "Harry Gill," "The Complaint," etc., yet in all this style of work he reached the universal key he sought by means of some particular note.

Joubert says: "You will find poetry nowhere unless you bring some with you," and furthermore, that poetry consists in a spirituality of ideas. The view is particularly applicable to Wordsworth, who intellectualized or spiritualized whatever came within his range of vision. He declared of himself that he had endeavored to invert the Material Universe with spirituality. This theory is very well illustrated in the second part of "Hart-leap Well" (1800). In this poem he enters into the very sanctuary of the soul of Material Existence by communing with whatever inner life breathes over the creation. We begin to feel now that nature has at last become his religion and his love.

This same intellectuality runs through his long poems. "The Prelude" (1805) and "The Excursion" (1814) are meditative, philosophical, exalted, transcendent, yet precise and simple. In writing these he appeared to have had in mind that principle of

Joubert, "Keep your mind above your thoughts, and your thoughts above your expression," and to have confirmed the idea that nature is a purely subjective illusion appealing to each as each one sees it, but at the same time impressing us with deep psychic insight of its marvelous adaptability.

"The White Doe of Rylstone" (1807), whose subject was taken from feudal times, shows us the difference between the purely sensuous and the intellectual in poetry, if we compare it with Scott's "Lady of the Lake," that belongs to the same age and state of society. In the latter, the ruling characteristics are those which pertain to the external and the material, while the former rests its objective on the moral and the spiritual. Scott makes much of physical powers and material success, while Wordsworth struggles along the road of virtue for the sake of promoting a principle. As he said himself, "There is scarcely one of my poems that does not aim to direct the attention to some moral sentiment or to some general principle of thought or of our intellectual constitution." The strength and character of Wordsworth's mind are enthroned in this poem, for it thoroughly emphasizes his absolute divorce with the past.

His advent to the Lake Country attuned his spirit to the loftier strains. Writing of this period of his life, he says: "At Rydal and Grasmere I received, I think, the deepest delight; yet Hawes-Water through many a varying view kept my eyes dim with tears."

Here he began to lift men's souls to holier thoughts, to that deep feeling of happiness engrafted into his own nature; here that unconscious intercourse he held with beauty evolved itself into those soul-stirring conceptions that the most glowing and rhythmic language but clogs and hinders. In him exaltation and worship, the reaching out of a strong spirit to be one with nature, the gathering up of the impression of a rare moment, found utterance in feelings, sincere, serene, yet sublime; and consecrated with magnetic ardor the sympathy and the heart-beats that unite all creation in the adoration of a Master. By the emotions he aroused in temperaments, he created a newer atmosphere, which he explained when he said: "The feeling therein (his poems) developed gives importance to the action and situation, not the action and situation to the feelings."

Hence Wordsworth at his best must be read in his sonnets ; and for this he owed a never-forgotten debt to Milton, of whom he sung, " Thy soul was like a star and dwelt apart."

The Sonnet is particularly adapted to Wordsworth's nature. Of a reflective turn of mind, he was at his best creating literary mosaics that could embody thought into a unity of expression. Hence in his " Ecclesiastical Sonnets " (1821), ninety of them are concentrated to form a church history of Christian England. In all his Sonnets the human feeling derived from real life and environment is their chief charm ; in them we uncover that emotional element, that faculty divine, that passionate expression that burns in perennial glow in the poet's soul.

His odes, too, quiver with feeling and deep inwrought emotion. They seem to rival nature herself in arrested attitude ; in fact, they are unfathomed examples of the farthest encroachment the ethereal can make upon the province of reality. In them all there is a union of beauty and truth which envelopes the commonplace and the odious in the essential relations of the Infinite.

Wordsworth's emotional work has its value from its proximity to the supernatural. The noble contemplation, the Anointed vision, the impenetrable moods, lift us up until we are face to face with eternal Truth. He never differentiated truth or beauty—whether he found it in nature, or whether he discovered it in his own or in the souls of others ; he saw always the image of the One Truth and the Only Beautiful. Realist as he was in knowledge, he was the greatest idealist in his interpretation.

While emotional, Wordsworth was never sentimental. Even that beautiful poem, " She Was a Phantom of Delight " (1804), addressed to her who was afterwards his wife, is bubbling over with an aristocratic reserve, a total absence of self-consciousness, but intense in magnificent sententiousness and in genuine lyrical apprehensions. Even with his imagination all aflame, and his soul moved in its profoundest depths, there are still with him " thoughts that do often lie too deep for tears."

These few thoughts will help us to understand how this Lake poet developed from a disciple of that " traditional exemplar of the didactic heresy," Pope, to the founding of an orthodox poetic

belief in nature. In his constructive career, his success was so gradual that no one could accuse him of iconoclasm. While he rebelled against the unnatural, yet it was not in the form of a revolutionary movement. It was rather a gentle pressure extended over a long period of years. True, the critics regarded him as an outlaw in literature, but he lived to find himself hailed as the finest exponent of poetic principle, and to have his ideas created into established canons. He proved conclusively that nothing is impossible, and that no field is forbidden to the poet, that no thought or fact is beyond ideal treatment.

The great length of years accorded to him were in a measure responsible for the lasting impression he has made on English poetry ; but he has also given us a new cognition of his time, a noble perpetuation of the truth of ideality as no one has since done. This achievement of a personality, into which was infused a bit of the Divine spark, entitles him to be ranked among the great poets of all time.

THE DUTY OF INTELLECTUAL GROWTH *

BY THE REV. THOMAS F. BURKE, C. S. P.

"The children of this world are wiser in their generation than the children of light."—Luke xvi., 8.

IF we were to look for one word, my beloved brethren, which would most adequately express in itself the essence of the religion of Jesus Christ, we would find that word to be—love. Our Blessed Lord summarized all religion in the two great commands : "Thou shalt love the lord thy God," and "Thou shalt love thy neighbor as thyself." Love, then, is the very soul of true religion. The pagan world, in early Christian days, stood astounded and exclaimed : "See how these Christians love one another." The vision of the man dying upon the cross had implant-

* Delivered at the Champlain Summer School, Cliff Haven, N. Y.

ed itself in the souls of His followers. The words which He spoke had burned themselves into their very hearts. The spirit of love which breathed forth in the sentence : " Father, forgive them, for they know not what they do," had taken root in the depths of their very nature, and in that life and spirit they could live and act even as He had lived and acted.

Love is the very soul of religion. It is the beginning, it is the end, it is the eternal. Amid the other graces and good in this world, love is like the highest peak in a mountain range which begins on the earth and is at first surrounded by lesser heights. But, at length, rising above rounded hills and rocks and pinnacles of verdure, it shoots, spire-like, many a foot right into the air, so high that its snow-capped summit glows like a spark in the morning light and shines like a star in the evening sky, when the rest of the world is enveloped in darkness. So, love here is surrounded by other graces, and divides the honors with them, but they will have felt the wrap of night and of darkness when it will shine luminous against the sky of eternity.

In this life, therefore, love does not stand alone ; it is fostered and nourished by other virtues and other attainments, and the highest and best of these is knowledge. Knowledge is the " food of love," " the fuel for the fire." The children of this world who are " wiser in their generation than the children of light " are taken up in the pursuit of knowledge ; not indeed that knowledge which lifts into spiritual heights ; not that knowledge which reveals beyond itself, but at the same time a knowledge which demands recognition of the children of light, and its attainment by them to use for better ends.

As I look through the world to-day, but more especially as I consider the conditions amongst English speaking people, were I to be asked, what is the one thing more than any other among the faithful which would be the greatest natural aid in the advance of the true religion, I would say that it is intellectual development.

In the first place, account for it as we may, there is a vast world of thinking men and women outside the Catholic fold. Perhaps we may go even further, and, limiting our scope of view to the English speaking nations, we can say that more of the highest and

best intellectually is to be found without the fold than within. Enter into the realm of learning embracing every branch of knowledge from metaphysics to the merely physical sciences, and the appalling fact meets us, face to face, that English literature, taken in a body and in its totality, is essentially and characteristically non-Catholic. Of other countries, thank God, this statement could not be made. In France, Spain, Italy and even Germany, Catholics can boast in the scientific and intellectual world at least as large a representation as their neighbors. Future ages may look upon a Catholic English literature, but it is now and has always been, since the reformation, if not openly antagonistic to Catholic influence, at least entirely apart from it.

Now, in this world of thinking men, represented by this literature, and we cannot but admit that many are honest and conscientious, the characteristic temperament, especially in regard to religious truths, is a temperament of doubt. The great and fundamental facts of origin and destiny, of life and death, of this world and the hereafter, of man and of God, all are to them but as the vague and shadowy phantoms of some distant ghost-land. Those truths which are spiritually so vital, which we know to be the greatest and the most necessary, because they open the gates of eternal love and life, those truths which enter into heart and soul and form the one who humbly accepts them in the very mould of Christ, his master ; those in the world of which I speak, are hidden and oftentimes entirely lost behind the veil of doubt and in the mists of unsatisfied questionings. Yet these men consider themselves the most learned and cultured. They have trod, to the uppermost heights, the paths of human knowledge ; they have delved to the deepest depths of worldly learning ; they have deified human reason ; and their new-made God has failed them.

The fact we cannot deny, apart from Catholicity, amongst thinking men the rule is religious doubt, or at least religious uncertainty. In the light of this fact, what is our duty ?

The great error that is made by minds such as I have described, is the separation of intellect and religion. They imagine that the one excludes the other ; that the conclusions of reason are opposed to the doctrines of faith ; and if one set of arguments has to be

sacrificed, they say, let us give up that which least appeals to our reasoning faculties. They will sometimes find that those who are religious-minded are intellectually inferior, and that the brightest and wittiest are oftentimes without any religious inclinations. And so, under the misconception that knowledge and religion are two different centers from which radiate two entirely different sets of influences, they cultivate the one to the total neglect of the other. Our duty is to show that the highest knowledge and true religion can go hand in hand ; that a man need not be less intellectual because he is more religious, nor less devout because he is more learned. We cannot meet the temperament of doubt prevalent in the intellectual world except by the attainment of as high and deep a learning as that which this world boasts. Let us be as wise in our generation as the children of the world.

The commission of Jesus Christ to His Church was to teach. She is the Divine Teacher ; and her various voices are sounded to the world through her individual members as well as through her councils and decrees. "You are a chosen generation, a kingly priesthood, a holy nation, and a purchased people !" And why ? "That you may declare His virtues, who hath called you out of darkness into His marvelous light." In a true sense, therefore, we who possess divine truth, we who know with certainty what we believe, are all teachers of those who are without it. The true teacher is not domineering, not even dominant. Consider the soul of a child, one in the first years of its formation. Who is to be its true teacher ? Is it the one who *forces* upon the young mind the truths to be imparted ? Who, as it were, stamps them there with a brand of iron ? Or is it the one who looks into that soul, studies it, learns its dispositions, its possibilities, and then, in view of all these, imparts the knowledge he would inculcate ? Certainly it is the latter. The true teacher, therefore, is sympathetic ; and be the one we would teach young or old, we must be in sympathy with him. Sympathy demands, at least in some particulars, equality, and in the present instance, equality of intellect. To meet the intellectually advanced, to cope with the honest difficulties that they present, we must be at least as intellectually advanced as they.

Again, the object-matter of the teaching Church, the dogmas of our Faith, should be presented with the accompaniment of true learning. These dogmas are not so many mere dry formulas given without reason, or arbitrarily. Each of them satisfies some longing in the human breast. They are vital forces, such as affect our highest relations. Possessing life and giving life, they enter into the kingdom of the heart and beget a deeper love for the God that gave them ; they do not destroy the natural in man, but add to it and perfect it. Reason does not suffer, but rather enters new realms of study.

In order that they may appeal in their true meaning and full significance to those who have not yet accepted them, their bearing upon human life, their inter-relations one with another, their agreement with human reason—all these must be made apparent, and such a work demands an intellectual attainment which is too often lacking.

This is the task which the Angelic Doctor, the great St. Thomas, set for himself and accomplished in his gigantic writings, works in the highest sense religious, and in the highest sense intellectual. Showing that all knowledge comes to us through two sources, that of reason and that of faith ; he did not stop there, but showed further the inter-dependence and relation between the two. In other words, he developed the philosophy of religion. He was as wise in his day as the children of the world, using their very weapons to turn the battle against themselves. Knowing the needs of the human mind, this great artist presented religion in the delicate beauty of Raphael the divine, combined with the mighty strength of a Michael Angelo. A like duty rests upon us. Each one, according to his ability and his opportunities, must attain the heights of knowledge, religious and secular, which are within his reach, that, from those summits he may the better "declare the virtues" of Jesus Christ and preach His religion.

The age demands intellectual development ; and it should be remembered that the Church herself, throughout the centuries, has been ready to meet the needs of the various people that have found life within her. The Church does not change, has not changed. Like the rock once fixed, she remains steadfast, unflinching, un-

disturbed. But times and men have changed. The mind of to-day is not the mind of the second or of the tenth century. Human knowledge has advanced, and it would be, on our part, the folly of blindness not to admit this progress and not to recognize it, not merely as one of the forces of life, but as one of the most helpful handmaids in the teaching of religious truth, in the inculcation of the doctrine of Christ.

Always since her foundation, since the deposit of truth was committed to her, the Church of God has conveyed the same message of salvation through Jesus Christ by means of the grace imparted to the souls of men by the Holy Spirit. In conveying this message, however, she has appealed to people under various aspects. Just as the many colors of the rainbow, coming to us through a prism, are centered in the one pure ray of sunlight, so, whether it be the Church's morality, her justice, her opposition to tyranny, her charity, her unity, her beauty of religious rite and ceremony, her possession of a people's love, or whatever quality we might name that stands forth in great prominence, they are all centered in the one divine truth which is her light, of which she is the possessor and the guardian.

Each age has had its want, and this want has been met and satisfied within the Church.

Behold the Roman and Greek world into which the Church is first introduced ! Behold a people steeped in immorality ; a people degraded in lust and vice ; a people lost to heaven's revelation, and yet craving for something better, though they know not what, moved by that divine yearning within man, looking, longing for the light that would illumine the paths of God. Behold, upon these people the Church dawns as the Teacher of the purest and highest morality. She answers their cry ; she satisfies their need. Gradually she leads them from their unseemly idols and temples ; gradually she evercomes the lower tendencies of their nature, to bring them willingly submissive beneath the sweet yoke of Christ.

Thus, supported by the supernatural witnesses of miracles unbounded, sealed in the marvelous testimony of the martyr's blood, the early Church, the Creator of a new and lofty moral teaching,

compels recognition in the minds and hearts of men, until, at the time of the cross-converted Constantine, she becomes an established fact in the world of civilization.

Later, behold the German nations in their terrific might sweep with the north-wind upon Ancient Rome ; behold the conflict of savagery and civilization. Behold the coming of a people, not indeed with pagan civilization and its immoralities to be overcome, but with crude barbarism to be reined. Behold, before these nations there rises the Church of Christ with her influence of love. She stands as the mediator and peacemaker, between the conquered Romans and the victorious Germans ; she protects the one while she educates and moulds the other ; she is the one source of culture, the one counterpoise to brute force, the one cultivated body throughout all human society.

Still later, as the Christianized nations develop, the various wants arising from the new civilization find their answer in the blessings afforded by the Church. The contempt for learning and culture she eradicates by instituting places of learning ; lawlessness she opposes by enlightened legislation ; rebellion and tyranny she meets by discipline and sound principles ; the disregard for human worth and dignity she overcomes by the mitigation and suppression of slavery and by the first organized care of the poor.

To-day there is a different want. A different cry goes up to heaven. It is the cry of the learned unsatisfied with his learning. It is the cry of one wandering in the wilderness of doubt, with the questioning echoes throbbing in the soul. It is the cry of one who has walked along the pleasant paths of human learning only to find himself at length in the midst of an untraveled forest, lost and forsaken, because he has come to a place where the one guide to his steps, the Sun of Divine Truth, is hidden from his eyes. Almost involuntarily, almost unconsciously, from the wilderness of desolation, the cry is wrung from him : " O God, my God, to thee do I watch at break of day, for Thee my soul hath thirsted ; for Thee my flesh ; oh, how many ways and in a desert land, where there is no way and no water."

Does the Church hear this cry ? Does the Church answer it ? Yes, the messenger of God has never failed and does not fail to-

day. She speaks the answer: "Come unto me, come, you that search for the truth of truths, and I shall give you peace and rest; I shall give you certainty and freedom from doubt. You have recognized one principle, that the pursuit of truth is the noblest work given to man. All fact, whether belonging to the region of physical science or history or philosophy, is God's truth, and, as such, has a great moral value, adding to the treasury of the human mind, enriching and invigorating the intellect, and giving man a power over the subtle and secret forces of nature. But the most vital and important significance that attaches to these truths, is that they lead to those other truths of the spiritual and moral world, those revealed oracles of God which inspire to a higher and a better life; those voices of eternity that speak unto man and call him to heights of spiritual loveliness and beauty, where he can hear God and see God and dwell in His company. Come unto me, and I shall supply that "Prime want of man," "true guidance in return for loving obedience."

This message she conveys to the world through us her children. The diffusion of the true religion is to be brought about by the agency of those who have already received it. The work must be accomplished through us. In the mind of the world, the Church is to-day what we make her. Oftentimes, I think, it is not Catholicity itself, not the grand faith, that proves a stumbling-block to many, but it is the Catholicity they see in us. If all the truths of our religion were grasped by us in their full meaning, if they were made to form and intimately influence our daily life, as they should, then indeed would they shine upon others and lead to acceptance.

It behooves us, therefore, my beloved brethren, to study these truths, and not only to study them apart and by themselves, but to know them in relation with the secular knowledge; it behooves us to be as wise as the children of the world, and to use the God-given intellect of man for its rightful purpose, to lead unto God rather than away from Him; to unite in our own person and in our theory of life, knowledge and religion, and in that grand synthesis to erect a temple of God's truth wherein all great minds may find satisfaction, happiness and rest.

To aid in this noble work, to assist in the fulfillment of this great

achievement—this, I take it, is the worthy mission of the Catholic Summer School of America. That we may grow in true knowledge, not that which is merely superficial ; that we may be able to meet religious difficulties, not by brushing them aside, but by bringing to bear upon them the light that reveals the true solution that we may advance to those plains of learning whence, with perfect right, we may address not only the heart, but the intellect of the world ; these are the noble tasks which she sets before us as the “Children of light,” as the true disciples of Jesus Christ our Saviour.

Look to the plains of our Western world to-day. Behold the fields of grain in plentiful abundance covering the earth, ripening for the harvest, the sign of prosperity, the result of fruitful labor. And again, behold there come the heat-blasts of the scorching wind to destroy ; the sun-created furnaces to wither and to burn ; and the smiling plains are turned into a desert of devastation and loss, while mourning fills the hearts of men.

A like condition presents itself in the spiritual world. Behold, many minds are ready for the truth, many are awaiting the light. Shall they be allowed to remain until the heat-blasts of infidelity shall destroy them, until the furnaces of doubt shall consume them ? or shall we, alive to our duty, go forth as the reapers of this plentiful harvest ?

Go forth ! The message of old is sounded to us of to-day. Go forth and preach ! Go forth to your noble work. The Church of God, nineteen centuries old, looks down upon you and proclaims the command.

Go forth, ever remembering that the spirit which animates you is the spirit of love—love for God and human souls.

Go forth ! It sounds to you in the voices of the many witnesses of the past. The Apostles speak to you : “We received the commission to go forth and preach, and, despite trials and difficulties and great perils and death, we fulfilled the command. Go ye now forth to do your share.”

The hosts of martyrs address you : “That faith which is yours we have sealed in our blood ; in the giving of our lives we have preached it in eternal voices. Go ye forth to do your share.”

The multitude of saints, of bishops, confessors, doctors, holy

virgins, proclaim it : " In sanctity of life, in preaching the word, in manifesting the wisdom of God, in uniting true learning and piety, we have echoed through the world the undying truth of Jesus Christ. Go ye forth in this day to do your share."

Go forth, filled with your responsibility, alive to your duty, conscious of your power ; and may the strength of God be in you ; and may the grace of God enlighten you ; and may the love of God inspire you.

BOUNDARY LINES AND CHARTERED RIGHTS UNDER GOVERNOR DONGAN *

(1682 To 1683)

BY ALICE STERNE GITTERMAN, M. A. (COLUMBIA), REPRESENTING
THE CITY HISTORY CLUB OF NEW YORK

WHEN New Netherlands finally passed out of the possession of the Dutch Nation, Charles II deeded it to his brother, the Duke of York, and the Province was promptly renamed and was called New York.

Two governors were sent out from England, with no marked success ; the Dutch inhabitants were dissatisfied, the conditions in the colony were unsatisfactory, and this, too, at a time when there was great need of circumspection and aggressive loyalty, for the colony was surrounded on all sides by more or less powerful neighbors who were hungering for slices of her land and ambitious to share in her commerce.

Finally, James, Duke of York, bethought him of a friend of his, a soldier who had had some experience in colonial management, having been Lieut.-Gov. of Tangier, Africa. Moreover, this soldier, although a subject of the King of England, had attained the rank

* A lecture delivered at the Summer School, Cliff Haven, New York.

of colonel in the French army, had fought without personal bitterness against Holland, and had old affiliations with the French people, his childhood and early manhood having been passed among them. The appointment of such a man would tend to keep the peace between Canada, perhaps the hungriest of the neighbors, and New York. Besides, this man was not unknown at the English court, and his and his family's loyalty to the House of Stuart had never been adequately rewarded.

So on Sept. 30th, 1682, Thomas Dongan, later the Earl of Limrick, was appointed "Governor of the Duke of York's Province of New York and all its dependencies."

His grant included from the Connecticut River to Delaware Bay, also Martha's Vineyard and sundry other places in dispute, "together with all ye lands, islands, soyles, rivers, harbours, mines, minerals, quarries, woods, marshes, waters, lakes, fishings, hawkings, hunting, and fowling."

So Dongan gathered his suite together and set forth, choosing as his chaplain one Father Thomas Harvard of London, an English Jesuit.

I wish we had time to dwell on the Governor's semi-royal progress from Nantasket, Mass., where he landed, and whose chief citizens saddled their horses and rode with him in state to Dedham,—through Long Island, where he graciously listened to complaints about the imposition of taxes, and immediately assured the complainants

"that no laws or rates for the future should be imposed but by a General Assembly." He reached his capitol city, New York, formally proclaimed the Duke's instructions, and forthwith the Dutch officials hastened to banquet him at City Hall, where, with several of the old magistrates and ancient inhabitants,

"His Honor received a large and plentiful entertainment, and they had great satisfaction in His Honor's company."

It is hard to realize that the city, as Dongan found it, had less than 4,000 inhabitants, mostly Dutch and some Huguenots who had fled from France under Louis XIV. It seems strange, also, to think that the woods above the bouweries and below Harlem were full of bears and wolves, and to read of a bear hunt that took place in an orchard between the present Cedar Street and Maiden Lane,

which we may be sure that President Roosevelt's ancestors enjoyed to the full. On the Battery, near the fort (now the Aquarium), there was a tall flagstaff, and under the old governors, whenever a ship from abroad came into the harbor, a flag was raised and a runner was sent to Harlem to let the inhabitants know, that they might come down for their letters and for the latest news.

In three years the number of inhabitants of the city had increased from 4,000 to 18,000, which speaks well for the benevolence, liberality and justice of the Governor's rule.

As soon as Governor Dongan had reached New York and published the Duke's instructions, he proceeded to acquaint himself with all possible speed with the details of all that might concern the interests of his Province.

In the General Instructions from the Duke of York is the following :

" You shall permit all persons, of what religion soever, to quietly inhabit within ye Government without giving them any disturbance or disquiet whatsoever for or by reason of their differing opinions in matters of Religion; Provided they give no disturbance to ye Publick Peace nor doe molest or disquiet others in ye full exercise of their Religion."

The Corporation assessed the Lutheran minister's house as that of a private person. The Governor and Council declared it should be as free and exempt as those of French and Dutch ministers.

I. PENNSYLVANIA

It was August 25th, 1683, that the Governor reached New York, and as early as Sept. 6th, we find him in Albany inquiring into the meaning of William Penn's presence there with his two agents, and of their attempt to purchase from the Indians territory under the sovereignty of the Province, although the Indians claimed it by right of reconquest. He asked the Albany Magistrates to give him their written opinion, and they assured him in writing that

" there hath not anything ever been moved or agitated, from the first settling of these parts, more prejudicial to His Royal Highness' interest and the inhabitants of his government, than this business of the Susquehanna River. The French, it is true, have endeavored to take away our trade by piece meals, but this will cut it off at once."

With the promptitude of a soldier and the tact of a diplomat, Dongan at one and the same time ordered an immediate stop put to all "proceedings in Mr. Penn's affairs with the Indians until his bounds and limits be adjusted," and as promptly invited Mr. Penn to be his guest in New York at the Governor's residence until these affairs should be satisfactorily adjusted. Penn accepted of his hospitality until he himself was forced to return to Philadelphia to hinder Lord Baltimore from doing to Pennsylvania precisely what Penn had contemplated doing to New York. A year later Penn requested Dongan's good offices towards the settlement of the Southern boundary dispute with Maryland, and promptly Dongan came to his aid with all the diplomacy of which he was master.

In the meanwhile Dongan entertained the Mohawks at Fort James, till they agreed to give the Susquehanna River to New York, and Dongan wrote to Penn announcing this, adding :

"About which you and I shall not fall out ; I desire we may joine heartily together to advance the interests of my master and your good friend." The Duke of York's secretary wrote him to continue in this policy, and yet when James was king, he gave ear to Penn's insinuations against Dongan, forgetting Penn's personal and territorial grievance would be likely to color his estimate of the man who had been his host, who had befriended him with Maryland, and against whose integrity no serious charge by reputable people was ever made.

Gov. Dongan secured from the Iroquois a written submission to England, which peace document was impressed on two white dressed deerskin and sent to London, where some day perhaps we may find it in the Record Office or the British Museum.

2. CONNECTICUT

Another hungry neighbor was Connecticut. In 1864, the English Governor of New York, Gov. Nicholas, had met with the Connecticut authorities, and they had agreed that the Connecticut boundary line should not come within twenty miles of the Hudson. This agreement the Duke of York had failed to ratify, but had given Gov. Dongan full power in the matter.

Now, in 1683, thinking the brand new governor would know very little about the matter, Connecticut coolly set up the claim that the towns of Rye, Greenwich and Stamford "indubitably belonged to her." Dongan's reply to this piece of impudence was masterly.

"The King's Commissioners being strangers, and relying upon your people, were assured by them that the River Mamaronoc was twenty miles everywhere from Hudson's River, as we have very creditable witnesses can testify and that it was Col. Nichols' his intentions. Notwithstanding all that, you pretend to within 16 or 17 miles of this town, and, for ought we know, to Esopus and Albany also; which is argument sufficient it was none of Col. Nichols' his intention. If you do not submit to let us have all the land within 20 miles of Hudson's River, I must claim as far as Duke's Patent goes, which is to the River Connecticut Since you are pleased to do me the honor to see me, pray come with full power to treat with me; and I do assure you, whatsoever is concluded betwixt us, shall be confirmed by the King and his Royal Highness, which the other agreements, I hear, are not. If you like not of it, pray take it not ill that I proceed in a way that will bring all your Patent in question."

Indubitable, indeed! You will either arbitrate that question, my fine fellows, he said in effect, although in much more statesmanlike language, or your whole Patent shall be submitted to the Duke of York, and then we shall see where you will be.

Connecticut wisely preferred to arbitrate, and the boundary line which was determined upon in 1684, and confirmed in England in 1699, is our boundary line to this day. Rye became part of New York, and the Connecticut Commissioners wrote to the magistrates of that town that they could not help giving it up, but that "Dongan was a noble gentleman, and would do for others' welfare whatever they should desire in a regular manner." Praise from one's antagonists is praise indeed.

3. MASSACHUSETTS

Massachusetts also was hungry to snap up part of New York. In 1674 the entire country between the Hudson and the Connecticut River had been granted to the Duke of York. Massachusetts, however, disregarded this entirely, and said her boundaries stretched west of the Hudson River (she already took in Maine).

In Feb., 1685, Dongan, anticipating the claim of Massachusetts,

put in a claim for Westfield, Northhampton, Deerfield and a few more historic Massachusetts towns. However, in June, 1684, the Massachusetts Patent or Charter was forfeited, and this put an end to the dispute, and confirmed to the Duke of York the land west of the Connecticut River as he claimed. Nor was the matter re-opened until after 1689, when the Charter of Massachusetts was restored by William and Mary.

Thomas Hinckley, Gov. of Plymouth, said Gov. Dongan was of a noble, praiseworthy mind and spirit, taking care that all the people in each town do their duty in maintaining the minister of the place, though himself of a different opinion from their way."

4. MARYLAND

Lord Baltimore, desiring to increase the size of the Maryland Colony, and having been frustrated in his attempt to gobble up part of Pennsylvania, thought he would try it on with Gov. Dongan, and in 1687 put in a claim. Dongan insisted that Lord Baltimore's original claim must be submitted to the joint commissioners, and as soon as that was done the case fell to the ground, because Lord Baltimore's Patent of 1659 granted him "only such lands as had hitherto been uncultivated and inhabited only by Indians.

5. MISSISSIPPI RIVER

Dongan was not above trying to do a bit of spreading out himself, though it may be that he caught that fever during his four years in the province. At all events, the same year, 1687, saw him send a map to London to the Board of Trade and a letter in which he described "a great river, discovered by one Lassal, a Frenchman from Canada," and he coolly asked permission to "send a sloop or two from this place to *discover* that river, for New York. His superiors in New York disregarded this plan to claim the Great Mississippi Valley for New York, evidently agreeing with the French king, who found Lasalle's exploration "very useless, and (that) such enterprises must be prevented hereafter."

6. EAST NEW JERSEY

Early in 1684, East New Jersey revived an old claim for Staten Island. Again we find the Governor's answer masterly. He con-

sulted with the New York City Recorder, and under the latter's advice the Governor's Council *and* the City authorities united in presenting an address to the Duke in which they emphasized the hurtfulness of the unhappy separation of New Jersey from the ancient territory of New York, and he was prayed to re-annex East Jersey to his Province "by purchase or otherways."

This was a well-worded petition, which had weight. In this and other reports, Gov. Dongan counseled what we might call the Imperial Federation of the colonies, so as to have a single strong concentrated government in America. One of the first acts of James when he became king was to consolidate the colonies into a single province.

It was perhaps to help along his scheme of federation that Dongan early proposed an intercolonial post-office, the rates for the riding post to be threepence for every mile for every single letter not exceeding a hundred miles ; longer distances to be charged for proportionately.

7. CANADA

But the hungriest of all hungry neighbors, and the most determined—the wildest and the most warlike, were the French of Canada. In 1677 the English Governor Andros had claimed for New York all the lands south of Ontario and St. Lawrence.

Now Governor Lefevre de la Barre disputed this, and forbade the Indians trading with New York or Albany, and insisted, as the Sieur de Frontenac had insisted just before him, that the Indians should trade with Montreal alone. More than all else, he refused to consider the Indians British subjects. Dongan writes to him at once :

"We have pretences too, and it seems a clear demonstration that these lands belong to the King of England, having all his colonies close upon them. Those Indians who have pipes through their noses would fain come to trade at York, did not other Indians hinder them, having from hence such trade as they want which is in no other government, and that you have none but what you have from us. As for any dispute about them, I suppose your people and ours may trade amongst them without any difference. I give you thanks for the passes you sent, and assure you nobody hath a greater desire to have a strict union with you and good correspondence than myself, who served long time in France and was much obliged by the King and

Gentry of that Country ; and I am sure no man hath a greater respect for them than myself and would never do anything that may cause a misunderstanding, but I am servant in this place, and therefore need say no more."

There is a letter extant quoted by O'Callaghan in his Documentary History of the State of New York. It is very interesting at this point. It is dated February 10th, 1684, and is from the French Jesuit, Father Lamberville, and is addressed to Monsieur de la Barre :

" The Governor of New York is to come, they say, next summer, to the Mohawk, and speak there to the Iroquois. We'll see what he'll say. He has sent a shabby ship's flag to the Mohawk to be planted there. This is the coat of arms of England. This flag is still in the public chest of the Mohawks. I know not when it will see day."

Dongan was quite well aware of the patriotic zeal for France which the French Jesuit missionaries could not help feeling, and he feared lest the Indians would not clearly distinguish between the religious truths taught by the French Jesuits and the political claims which these Frenchmen advocated. Therefore, Gov. Dongan sent for English Jesuits to replace the French Jesuits among the Indians, so that the tribes might not suffer loss of faith nor English interests be at a disadvantage. Some of the Protestants in New York misunderstood this farseeing course, and the Governor was made to suffer then and later for his plan.

In June, 1684, de la Barre told Dongan that he should attack the Indians, and asked him to order Albany not to supply them with arms. Dongan quickly replied that the Senecas were under the government of New York ; that the duke's territories must not be invaded ; that he had ordered the coats of arms of the Duke of York to be placed in " the Indian Castles."

" Which may dissuade you from acting anything that may create a misunderstanding between us ; all differences between the French in Canada and the New York Iroquois ought to be settled by our masters ;" finally " to promote the tranquillity of this country and yours," he proposes to go to Albany himself. This from a colonel in a French army, meant that if there should be a Canadian war, it would not be war against the Indians, but against the Governor and people of the Province of New York.

Just at this period Lord Effingham, Governor of Virginia, wanted Dongan to join him in a fight against the Indians, but Dongan, who believed in what we call the policy of jollying, took him along with him instead to Albany, and there five peace axes were buried, one for Maryland, one for Virginia and three for Indian tribes. One tribe had not been in the trouble, and one tribe, the Senecas, arrived later and joined in with a belt of Wampum.

De la Barre, diplomatically defeated, reported Dongan as one "who fain would assume to be Sovereign Lord of the whole of North America, south of the River St. Lawrence."

Four months later, in the same year, 1686, Dongan told the Indians, in case of any more trouble "let me know; I will come; it will be with *me* he shall have to settle." Throughout the winter of 1687 to 1688, Dongan remained in Albany, determining at last that a fight with the French was inevitable, because of their interference with the beaver trade. The Assembly started to levy taxes toward the £8,000 considered necessary for the proposed war, and Dongan patriotically mortgaged his Staten Island home at once, raising £2,000 on his private property. He probably never got it back, although such amounts of the War Fund as had been paid in taxes were duly returned, when, in 1688, every colony except Pennsylvania and Delaware were consolidated by the Duke of York, Governor Dongan deposed, and Andros put in charge.

Of his boundary work, Father Dealy, S. J., writes in the *Am. Mag. of Hist.*, Feb., 1882 :

"By his masterly policy, Dongan controlled the Five Nations, broke up the French influence, and used the [Indian] confederacy as the great bulwark of New York, making it, with English support, a terror to Canada and the Western tribes.

"The boundary which he then established was afterward recognized by solemn treaty, and in our day, the visitor to the Great Lakes and the Falls of Niagara sees the American flag proudly floating where Dongan had planted its English predecessor."

PART II.—THE PROVINCIAL CHARTER

A charter is a written grant of concession of privileges or immunities, a contract between the granting and the grantee parties. (Dartmouth, celebrated case.)

Up to this time there had been in America three kinds of Royal English Charters, according to the character of the grantee. There were charters granted to a company for the purpose of establishing a colony, as the Charters of the Massachusetts Bay Company, the Providence Plantations, and others.

Or a charter might be given to the colonists themselves ; such was the Connecticut Charter.

Or, again, it might issue to individual proprietors, as the charter to Lord Baltimore for Maryland (Charles I, 1632), or the original charter from Charles II to James, Duke of York, for the Province of New York.

It was under such a Royal Charter then, granted by his brother Charles II, that James, Duke of York, held "The Province of New York and all its dependencies" up to—and I beg you to note this—up to the moment when James, Duke of York, became James II, King of England. From that moment New York ceased to be a Proprietary Province and became a Crown Colony, and as such all its records passed of necessity through the British Plantation Office.

The mingled firmness and discretion of Gov. Dongan's inter-colonial policy, which we have just considered, had its counterpart in the combined liberality and conservatism which he embodied in his internal rule. His liberal instructions from the Duke included an order to call a Representative Assembly, and the sheriff and court organizers promptly sent an address to the Duke voicing their appreciation of the new governor, and referring to the General Assembly as "a benevolence of which we have a larger and more grateful sense than can be expressed in this paper."

Scarcely had people ceased speaking of the coming of the new Governor, and the great feast tendered him, and his trip to Albany Sept. 6th, than lo ! this General Assembly had been organized and convened, and before he had been ten weeks in the province, the blare of trumpets announced to the Duke's subjects the signature and public proclamation of a "Charter of Libertys and Privileges," broad-minded and wise even to this day.

I will run through its provisions or grants, hastily, and then take up in detail one or two of the more important of them.

But I must beg you to bear in mind that, except in the case of women, all the provisions apply to freemen or freeholders alone, according to universal custom at that time.

1. THE PEOPLE to be part-source of legislative authority.
2. The legislature or "General Assembly," as it was called then, to convene frequently, triennially, if not oftener.
3. In voting for their representatives, no coercion to be used to influence the vote, and the majority to decide an election.
4. No punishment to be meted out to anyone except after having been adjudged guilty by due process of law.
5. Protestant ministers' salaries to be paid regularly by the towns in which they were settled.
6. No taxation to be assessed without legislative consent.
7. Trials to be by jury ; number of jurymen, 12.
8. No enforced quartering of sailors or soldiers to be ordered, except in time of actual war.
9. State of martial law not to be proclaimed.
10. Property rights of married women to be legally protected.
11. Provisions for widows' dower rights to be made.
12. Religious liberty to be granted to all peaceable professing Christians.

"THE PEOPLE"

The very first provision challenges our attention :

"That the Supreme legislative authority under His Majesty and Royal Highness, etc., shall forever bee and reside in a Governour, councill, and the people, mett in a Generall Assembly."

Do you realize the innovation ? To-day every statute begins :
 "The people of the State of New York, represented in the Senate and Assembly, do enact as follows :"

But in 1683 !

The people. Whence sprang the expression which gives this document the unique distinction of being the first charter in Colonial America in which "THE PEOPLE" were recognized as having legislative authority ? Not in New England, but here in our own State, first, did a State document proclaim that belief in *popular* self-government which lies at the base of all our modern

statutory legislation. Nor did this pass unchallenged in England. It is true that when the Dongan Provincial Charter reached the Duke of York, it was signed by him, Oct. 4th, 1684, and ordered registered and sent to New York. But this last was never done. What adverse influences kept the signed document—royally approved and ready though it was—in England, we can only surmise, but this we do know :

In the following February, 1685, James, Duke of York, became James II, King of England, and the bureaucrats seem to have lost no time in having the records of his province, now, as we have seen, become by his accession, a crown colony, brought before them ; for the very next month, March, 1685, James II, sitting as president of the Board of Trade and Plantations, was prevailed upon to refuse his kingly confirmation, his refusal being based upon objections to the expression “ the people, ” inasmuch as this phrase was “ not used in any other constitution in America.”

The Duke, who had explicitly instructed Gov. Dongan to call a representative assembly, did not originate this objection, we may be sure, nor would he have been prone to base his refusal upon implied need of conformity to the usages in other crown colonies! The form of the avowed objection, and the fact that this self-same charter when signed by him had been delayed in England, against his intention while Duke, all point to conservative, bureaucratic influences, jealous of innovations in established governmental precedents, as the real, if unavowed, enemies of the Dongan Provincial “ Charter of Libertys and Privileges.”

However, the charter was law till formally disapproved, and it seems to have had the force of law even much longer.

To return to our analysis of its provisions.

Majority rule, freedom of electoral franchise, and right of trial by jury, are well established, theoretically, at all events, in the United States of to-day, due in large part to this charter.

The theory of *Taxation only by legislative consent* had been long contended for by Holland, and was unhesitatingly accorded by the Governor. “ Taxation without Representation is tyranny ” is but a reverberating echo of these quaint words from the charter : “ No tax shall be assessed . . . on any pretence whatever but by consent of the Assembly.”

Another provision I might call an early "Married Woman's Property Act." It reads :

"No estate of a femme coverte shall be sold or conveyed but by a deed acknowledged by her in some Court of Record, the Woman being secretly examined, if she doeth it freely, without threat or compulsion of her husband."

The last provision will command your interest perhaps longest of all :

"That no person or persons which profess faith in God by Jesus Christ should at any time be anywise molested, punished, disquieted, or called in question for any difference in opinion or matter of religious concernment, who do not actually disturb the civil peace of the Province, but that all and every person or persons may . . . at all times freely have, and fully enjoy, his or their judgments or consciences in matters of religion throughout all the province, they behaving peaceably and quietly, and not using this liberty to licentiousness, nor to the civil injury or outward disturbance of others."

To be sure, the Governor's instructions from his royal Master were explicit upon this point :

"You shall permit all persons, of what religion soever, to quietly inhabit within ye Government without giving them any disturbance or disquiet whatsoever for or by reason of their differing opinions in matters of Religion; Provided they give no disturbance to ye Publick Peace nor doe molest or disquiet others in ye full exercise of their Religion."

These instructions are the more remarkable in that the general theory at that time of most of Europe, so that it was an accepted principle of international law, was :

Cujus est regio,
Illius est religio,

which I will translate very freely for you ;

Who rules the country
Names her faith.

We can well close our consideration of this charter with the words of Father Dealy, who well says :

"The entire Union owes him a debt of gratitude for having stamped deep in the heart of the people that sacred principle of freedom of conscience which the doctrines of the Catholic Church pronounce to be the inalienable right of every individual, and which this country has cherished and maintained with a consistency and devotion that distinguished it above every other nation on the earth."

—*Mag. of Am. Hist.*, Feb., 1882. Art. "The Great Colonial Governor."

PART III.—THE DONGAN CITY CHARTER OF 1688

De Tocqueville, in his *Democracy in America*, says :

“ A nation may establish a system of free government, but without the spirit of municipal institutions it cannot have the spirit of liberty.”

And so it was fortunate for the Province, and in time for our whole nation, that Gov. Dongan saw fit to recognize, and to recreate by municipal charter, two corporations in the Colony, the Cities of Albany and New York.

Not that the spirit of his times allowed Gov. Dongan to encourage the formation of *new* cities, as a rather amusing incident will show. Early in 1684 the townsfolk of Esopus ventured to petition him for permission to choose their own town officers, and the humble petitioners were promptly arrested for “ riot ” [unlawful assembling] and fined accordingly, and bound over to keep the peace ! However, you will be relieved to learn that upon pleading that they had been ill-advised, the unfortunate Esopians were released ! To-day, Esopus is engaged in the manufacture of dynamite, but whether this is in consequence of its earlier troubles with Government or not, I am unprepared to state. To be quite serious again, —in judging this occurrence, we must call to mind that these years were very full of peril to municipalities in the *home* country ; 1683 saw London itself lose her charter of ancient rights because of two violations, of which Judge Dillon says “ one was state, and both were frivolous.” Some 80 more municipal charters were revoked in England under King Charles and King James.

However, in July, 1686, Governor Dongan granted a municipal charter to an “ ancient town ” formerly known as Beverwyck or Wilhelm Stadt, now known under the name of Albany, in which that city was assured of the monopoly and power to regulate *all* the Indian trade of the Province, and even to have each trade transaction with the Tribes *consummated* within its walls and stockades and not elsewhere.” Think what that meant.

Another curious section provides for the imposition of fines upon Albany people who refuse to accept offices to which they have been duly elected or appointed, the amount of the fine varying somewhat with the importance of the office refused ! No such provision

seems to have been accounted necessary in the charter for New York! Just what civic conditions obtained, I have been unable to ascertain,—whether the Albanians were, like the Roman Curiales whom St. Salvian describes—“who take to the woods in fear, when elected to office”—or whether, in the great fur-trading post, Commerce, as she sometimes does, had produced prosperous critics of city government who were yet unwilling to assume the burdens of public service, fearing the sacrifice of private business interests. Be this as it may, the Section stands a curious paragraph.

The Albany charter ends with a quaintly worded proviso, which I shall quote to you, “that such and no other construction shall be made hereof than that which may tend to advance religion, justice, and the public good, and to suppress all acts and contrivances, to be invented or to be put in use, contrary thereto. Thomas Dongan, July 22d, 1683. So much for Albany.

However much Municipal Charters may have fallen into royal disfavor abroad, the Duke of York’s first instructions to Dongan included a command I will quote exactly, to examine into and report upon, the desirability of granting to the City of New York “Immunities and privileges beyond what other parts of my territory doe enjoy.” In three years, the Governor was fully ready to grant a Charter so wise, so broad, that it remained the basis of our municipal rights with additions, till the repealing Act of 1828, and then was still recognizable in the new enactments!

Every charter, as we have seen, is a written grant, an exemption, an exception. A *municipal* charter creates a corporation which is a legal person, artificially created by law, with a special name and with *only just such* powers as the act of incorporation allows it to possess and exercise. Hence the importance of *city* charters, and the wonder that so *early* a document made provisions so broad as to have lasted almost to our day, for this document was re-enacted in the Montgomery Charter of 1730, re-confirmed in the Revolutionary Year of 1777, and again in 1821, and, as I have said, is still recognizable in our statutes and ordinances.

As in the provincial charter, I will first run briefly through its chief provisions. It grants the “Ancient City of New York” all its former privileges which it may have enjoyed in the

past 20 years, or which..... extraordinary, if inexact literality..... it "ought have had"; and confirms them to it in perpetuity under the name of the Mayor, Alderman and Commonality of the City of York. It provides for the establishment of various courts—Courts of Session and Common Pleas, and the Mayor's Court, which was so-called until 1821. It further gives the city ownership of vacant lands on the "Isle of Manhattan's," of royalties of all fishing, hunting, and minerals (with the proviso expressly stated, that GOLD and SILVER mines are to be excepted). Merchant's licenses and their fees, market days, and conditions of admission to free citizenship, are wholly or in large part under the City's jurisdiction. For all these privileges, the granting Government reserves to itself little else but a couple of necessary dwelling houses, Fort James with its garrison, and two parcels of land called respectively, "the Governor's Garden" and "the King's Farm" without the gates. Annually the corporation of the city is to pay one Beaver Skin as Quit Rent; Albany had the same obligation.

Examining the provisions more in detail, we find a wise and conservative extension of the City's jurisdiction from "all land to *high* water mark," to "all land to *low* water mark,"—at present, you know, we go still further and have jurisdiction to the New Jersey shore line. It is interesting to read that, as in Albany officers were to be appointed "upon the Feast Day of St. Michael the Archangel, yearly" (the Saint of force and order), and this date, Sept. 29th, was reserved for the appointment of Charter officers until 1800. "According to ancient custom," reads one section of the Charter, the Mayor is to have the granting of all hotel and liquor licenses, the money collected from this source to be applied to City uses. The exercise of any art, trade, mystery, or manual occupation within the city is limited to freemen, "saving in the times of fairs . . . only," under penalty of fines. Corporation real estate is limited to what will bring £1,000 rental (at time of acquisition, probably). Tuesday, Thursday and Saturday are appointed market days "weekly forever." In dealing with the municipality's street repairing and street opening privileges, special regard is manifested for property rights in the land so used—no one's right

of property to be taken away "without his consent, or by some known law of the Province." Kent points out that, although in 1691 just compensation was added, this section as it stands was a "provision that did honor to the character of the Charter."

The instrument expressly reconfirms all former franchises amounting to contracts. And it concludes by saving to their intended purposes all grants that may have been made anteriorly for charitable purposes. We may fitly close our consideration of the City charter by quoting from one whose decisions form the basis of American Equity Jurisprudence.

Chancellor Kent says :

"In reviewing this charter, we have perceived many things in it, denoting a wise and liberal policy." It may be said to have laid the basis of a plan of government for a great city. Its broad foundations have been built upon, enlarged and improved, the better to meet with success the exigencies of the most commercial metropolis on this side of the Atlantic. When we consider the time when, and the power from whom, this charter emanated, we cannot but admire the enlightened sense which it displays of the sanctity of corporate and private rights, the cautious manner with which they are treated, and the provident guards enacted for their security."

Books of reference : Stubb's Select Charters—Magazine of American History—Dillon's Treatise on Law of Municipal Corporation, Chapters I, II, V, VIII—O'Callaghan's Documentary History of State of New York—Chancellor Kent's Notes on the City Charter—Hoffman's Treatise upon Estate and Rights of the Corporation of New York—Brodhead's History of the State of New York.—Bank's Albany Bi-Centennial.

A COMPARATIVE STUDY OF FRENCH AND SHAKSPERIAN TRAGEDY

By JEAN F. P. DES GARENNES, A. M., LL. M.

III.

WE have devoted most of our time so far to the establishing of a parallel between Shakspeare and the earlier of the two French masters, Corneille. We could only discuss this latter author's greatest masterpieces, and found that these differed fundamentally from our own poet's creations both in conception and in method. We found that his characters, at least so far as the plays which we examined are concerned, were stronger, more active, more self-controlling, consequently more heroic than those of Shakspeare ; that Will was the corner-stone of his drama ; that his tragedies were as a rule more dramatic, because less romantic ; that they were more elevating, because more ideal. We examined the different uses made of history by each of the two poets. We saw that with Shakspeare history was but an occasion, an opportunity, a sort of receptacle to which he only turned and into which he only delved for the sole and immediate purpose of procuring subject matter ; while with Corneille it was a tool, a useful and efficient tool, a background, a refuge, and a fruitful quarry of brilliant, serviceable gems. We saw the logic and advantage of Corneille's attitude on this subject, such as he has manifested it in his earlier masterpieces. Finally, we closed with the first period of Corneille's career, and took up the second. Of this we analyzed the chief production, in which we found at the same time "a nearer approach to Shakspeare and a contradiction of his own previous methods."

It will be impossible for us, in the limited scope of these papers, to do justice to Racine as we should have desired ; but we shall attempt a few large strokes of the pen, and shall ascertain, in a very general way, what situation should be assigned him with relation to our own Shakspeare.

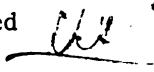
Racine, the most unique figure perhaps in the history of French literature, was 29 years of age when his first masterpiece—*Andromache*—was produced. "His poetry," says a famous critic, "has a simple charm and a refined, elegant nobility, which are all its own." Not even Shakspeare evinced more varied talents than this wonderful man. A master of all the resources and beauties of his art, he was capable of writing in succession, not to say simultaneously, "*Berenice*," the most delightful, the most touching, but above all the most noble and elevating elegy that the French language can boast of, and some of the most pungent epigrams that enliven the literature of the day. His tragedy wears the robe of the poetic Muse, and in this comes nearer Shakspeare's than did that of Corneille, which assumed rather an oratorical garb. Racine's style, like Shakspeare's, is a "perpetual creation."

Again, he is nearer than his predecessor to the bard of Avon, because he is more human. He, too, paints men not as they ought to be, but as they are. His men and women are of flesh and blood, live and love with their entire beings, speak truly the language of passion.

On the other hand, Racine does not disdain the precepts of theorists, and deems that if he follow the Grecian school he is not likely to go astray. Hence does he not rebel against the rules, nor wax indignant over the restrictions of the three unities of time, place and action. The rule requires that the action be one, free from encumbering, *i. e.*, unnecessary matter, rapid and clear in its course; so he will construct it. It should not cover a space of more than 24 hours. He will observe this restriction. It must be limited to one place; he will confine it there. We might say in passing that these laws, which are practically unknown in the English drama, and which Shakspeare observed in only one of his plays, and that not a tragedy—*The Tempest*—are not without reason. Indeed, they are a striking feature of Racine's drama, and appear there to the greatest advantage. It is logical to say that, by solidifying the drama, by compelling it to quicken its action and to reduce to a minimum the interference of outside causes, by rendering the action more psychological, they make the drama more plausible and consequently direct it to its true ob-

ject. Racine bore this in mind, and observed that the best way to adapt himself to the unities of time and place was simply to select themes which might not themselves be impeded thereby, and which, becoming thus less and less romantic, might consequently, for reasons already given, be more and more tragic.

Shall we linger a moment to examine these unities, forming as they do such a distinct line of demarcation between the French classical and the Shaksperian schools of drama?

The reader is aware that these laws were originally derived from the Greeks. They prescribed the following restrictions: 

To ensure the probability and plausibility of the play, the action represented by it should not cover more time, when avoidable, than the actual lapse of rendition. At any rate, it should not carry the mind over a period of more than twenty-four hours. Some even would have had it limited to an actual day, *i. e.*, to the hours between sunrise and sunset. Corneille, it is true, sometimes extended the time to thirty hours, but this liberty met only with reluctant toleration. This was the unity of time.

The unity of place consisted in maintaining and confining the whole action of the play within one place, one spot, without any change of scene to tax the imagination and strain the probability of the plot. This, however, does not mean that there could be no shifting whatsoever. It was indeed permissible to wander from one part of the same place to another; but this relation of part to whole, as regards the location, must be preserved, under pain of infraction of a cardinal rule of the classic drama. For instance, it was quite proper to have different rooms in the same house, even different streets in the same town or city; but further the license did not extend. It was considered that as, in real life, longer distances would be impossible to travel within the actual time of the play, so the truth of the picture must not be marred in the mind of the spectator or reader by requiring him to agree to a change of conditions which he knew to be purely imaginary and actually impossible.

The unity of action required that there be but one plot, developed in an orderly manner, and that any subordinate plot which might be introduced be so conducted as to aid the main action.

To say that the French authors always scrupulously observed these unities, would be too broad an assertion to hazard. It is a fact, however, that they did always theoretically uphold them, and that in practice, if they neglected them, it was by silent evasion only, and not in open defiance of the rules. The unity of time is that which they are most prone thus to shake off, by omitting to specify how much time is supposed to elapse between events which naturally would be likely to carry them away and beyond the limit. But they loudly proclaim the justice of the rules, and Corneille himself is said to have declared that he would be the first to condemn his "Cid" did it sin against the great maxims received from Aristotle. Racine was wont to ask himself: "What would Homer or Euripides think if they could see these verses? What would Sophocles think if he could see this scene presented on the stage?"—while Boileau, the fastidious Boileau, in his "Art Poétique," expresses absolute surprise that any one should dare combat the rules of Quintilian.

What was Shakspeare's attitude with regard to these unities? The reader knows how roughshod he rode over them. Was he alone in England to oppose them?

The fact is, that until the Restoration in England the observance of these unities had been merely a matter of choice; and it remained so to a great extent after the Restoration. When Shakspeare came, Johnson was their champion. In 1671 Milton's "Samson Agonistes" had appeared, giving them support. But the English never took kindly to the doctrine, and argued that there was as much violation of reality in having the three hours' duration of the play represent one single whole day, as there could be in having it represent a week, a month, or a year; that if you could use your imagination at the opening of a play to step from England into Cairo or Asia, there was no reason why you should not renew the effort during the progress of the play and travel in spirit to other portions of the world. These objections may be found quoted in a recent admirable work by Professor Lounsbury of Yale, on Shakspeare as a Dramatic Artist. But these particular objections miss totally the point at issue; for if we consider the reason and purpose of the unities of time and

place, we find that they were intended, not, as this would assume, to give a rigidly absolute picture of life, but to give one as nearly accurate as artificial means might procure, and that it was not ordained that the scene of action be the particular home of the spectator (else were it necessary to change the scene wherever the play were produced), but that the spectator, once invited to a given locality, be given the illusion of a *consistent* play by being spared the disillusioning effort of passing in imagination from the first spot to a number of successive others.

We must note that the final abandonment of the unities in England was brought about, not so much by dissertations against them as by the frequent presentation of Shakspeare's plays. This must not be taken to mean that Shakspeare was ignorant of these rules. There are strong reasons to believe, on the contrary (though we shall not discuss them here), that he had full knowledge of them, and was perfectly aware of his disregard of the same.

To return to Racine :

Racine's career first attained its brilliancy with the production of *Andromache*, in the year 1676. It is a Grecian subject, drawn from the Trojan expedition. On the fall of Troy, Andromache, widow of Hector, and her son Astyanax, have fallen into the hands of Pyrrhus, son of Achilles and King of Epirus. She is by right and custom of war his captive, not to say his slave. This Pyrrhus, now her master, and the man whose father has slain her husband, falls enamored of her womanly virtues and charms, and for this reason delays the marriage which he had agreed to enter into with Hermione, daughter of Menelaus, another famous leader of the Greeks. His devotion to Andromache, which indeed is in no wise reciprocated, angers the other Grecian leaders, who send him Orestes as a delegate, with a mission to take from Andromache, and to return to them, Astyanax, her son, whom they mean to hold. Orestes, whose love for Hermione has heretofore been coldly rejected, eagerly accepts a mission from which he hopes to derive advantage in his suit. Pyrrhus meets the Grecian's demand with a flat refusal. Then, irritated by Andromache's coldness and indifference, he forces upon her the choice of marrying him or of

losing her son. Andromache must yield to her motherly instincts, and gives promise to wed, resolving to take her own life after the nuptial ceremony. Hermione is furious, and commands Orestes, as the price of her hand, to slay Pyrrhus at the foot of the altar. Orestes obeys ; but when he returns to announce to Hermione the death of Pyrrhus, her love returning for the man who disdained her, and whose death she has clamored for, she repels with horror the bloodstained, distracted Orestes, and hastens to take her own life over the corpse of the dead king.

Now, this drama is human, broadly and deeply human. It is the psychology of Racine succeeding the logic of Corneille. Shakspeare, too, is rather psychological than logical, and in this respect the two poets do really fraternize. For I must state in passing that the resemblance between Racine and Shakspeare is not so much one of construction as one of delineation. We have noted Racine's devotion to the classics, and we know Shakspeare's romantic nature. But while working with different tools, they show much the same powers : the same breadth, the same insight, the same precision and the same adaptability. They also achieve much the same results. But Racine's construction and methods are much, as a rule, the more simple.

What force in this picture drawn by Andromache of the carnage of Troy, when Pyrrhus, who now seeks her hand, first appeared to her drenched with the blood of her people :

“ Shall I forget them, if he has lost their souvenir ? Shall I forget Hector, deprived of burial, and dragged without honor round about our walls ? Shall I forget my father, prone at my feet, reddening with his own blood the altar that he was embracing ? Think, think, Céphixæ, of that cruel night, which for an entire race proved a night eternal ; picture to thyself Pyrrhus, his eyes all aflash, rushing in by the light of our burning palaces, forcing his passage over all my slain brothers, and, covered with blood, hastening the carnage ! Think of the conqueror's cry ; hear the moans of the dying, smothered in the flames, and by the cold steel mangled ; picture Andromache lost in all these horrors ; and this is how Pyrrhus first burst on my sight ! These are the exploits of which he now does boast ! This, then, is the husband that thou wouldst offer me ! ”

Let us pass on to "Phedra," a tragedy wherein Racine's psychological sense appears to have shown greater powers of penetration than in any other of his productions. Never did the light of his genius throw more sombre, but likewise, more flash-like gleams on the pathology of love in a soul that is not utterly devoid of nobility and refinement. This creation dates from 1677. Phedra is the wife of Theseus, king of Athens. At the opening of the action she appears a prey to some devouring, some consuming ailment, the cause of which she persists in keeping secret from all around her. The time comes, however, when the persistent questionings of her nurse and confidant draw from her the burning secret which gnaws at her very heart. She avows that she is on fire with an unholy love for Hippolyte, the son of the king, her own stepson. The king is now absent from the kingdom, and soon Athens is shocked with the rumor of his death. Phedra has a son of her own. She decides to entrust with that son her stepson, Hippolyte, from whom she has honestly studied to keep her dreadful secret ; and she seeks for the purpose an interview with him. In the course of this interview she loses her head, her passion gets the upper hand ; she bursts all restraint, and in words of fire she acquaints him with her love. But she finds him indifferent, insensible to her advances. She tries him with flattery, and appeals to his ambition, proposing that he share with her the throne which the Athenians have offered her. Hippolyte remains unmoved. In the meantime Theseus, the king, has not died, and returns to his kingdom and to his wife. It is then that Phedra's confidant, to shield her mistress, accuses Hippolyte himself. The maddened and indignant Theseus expels his son from the kingdom, and, refusing to hear his protestations of innocence, calls upon Neptune to achieve his destruction. Hippolyte, through regard for his father's feelings, refrains from disabusing his mind and from accusing the queen. He leaves the kingdom, and soon meets with the doom which his father had wished for him. Phedra acknowledges her fault and her deception, but it is too late. The old king is frantic with despair. The queen, who had swallowed poison prior to presenting herself before Theseus, expires on the scene.

I know of nothing in Shakspeare to compare with this character, perhaps the most tragic that the literature of the world has ever produced. A woman in love with her stepson, vainly struggling against a passion of which she is the very first to blush for shame, thrown into this illegitimate passion by the anger of the gods and by her destiny, sparing no effort to surmount her inclination, rather preferring to die than to unveil it to any being ; and when finally compelled to speak of it, doing so with a mortification which shows this to be rather a vengeance of the gods than perversion of her own will.

But this man, who could delve so deeply into the most terrifying depths of human nature, could, with an equally facile pen, compose for the young ladies of a school tragedies drawn from Biblical subjects, and which even to this day are enjoyed and studied, not alone by innocent maidens in convents and homes, but by the rugged men of the busy world, to whom their freshness and purifying beauty brings such repose and such healthful recreation. Could a more crucial test be demanded of the versatility and variety, of the adaptability and universality of his genius ?

We shall examine together in our next and concluding paper the two tragedies of " Athalie " and " Esther " ; not that they afford any basis of comparison with our own English poet, who indeed created nothing that could justify such comparison, but because a knowledge of Racine's productions cannot be complete, which does not include these two marvelously beautiful gems of the tragic art—gems which shine with the purest brilliancy in the poet's immortal crown of imperishable works.

(*To be Continued.*)

THE TRAGIC THEORY OF ARISTOTLE

AND

THE TRAGIC ART OF SHAKSPERE

A COMPARATIVE STUDY

BY ROSE F. EGAN

I.—INTRODUCTION

THE "Poetics" of Aristotle is only one of the many evidences of that philosopher's marvelous versatility. When nearly every known phase of life came under the scrutiny of his intellect, it is not surprising that he should endeavor to discover the laws which underlay the prolific and magnificent literature of the Greeks.

But historically, the "Poetics" has far greater significance than this. In the century just preceding, the works of the great trio of tragic dramatists, Æschylus, Sophocles and Euripides, had given lofty expression to the Greek ideals. Then came Plato's scathing criticisms upon his countrymen's passion for tragic representations, on the ground that they were, in their effects, most injurious to the welfare of the state.

For this reason, it can easily be seen why the larger and more valuable portion of the work is an exposition of the laws and functions of tragic poetry. By his defence of tragedy against the strictures of its critics, Aristotle raised this form of literature to front rank in the list of fine arts. It is this part which is most widely known, most vigorously disputed and commented upon, and which for present purposes alone concerns us.

The causes which necessitate frequent interpretation of the "Poetics" are two: the fragmentary condition in which the work has come down to us, and the use of words and phrases whose meaning the great philosopher has not definitely stated.

During the Middle Ages the knowledge of the "Poetics" was by

no means so widespread as that of Aristotle's more philosophical works. Several Greek and one Arabic manuscripts are the only inheritance from that period. But with the Humanistic Revival at the close of the Fifteenth Century, the "Poetics" most naturally became the source of much attention. From then on until the beginning of Shakspeare's mature period, no less than twelve editions and translations of the "Poetics" appeared. Not one of these was in English, however, for they were the work mainly of Italian, Austrian and Dutch scholars, and were written either in the Latin or the Vulgar tongue.

Whether Shakspeare had any knowledge of Aristotle is not exactly known, but presumption is strongly against such an idea. Indeed, to go even farther, it is found that students of the life and work of Shakspeare pretty generally agree, that he had little, if any, consciousness of dramatic theory, as such. Models of technique were furnished him by a long line of predecessors in English drama, and the large overflowing national spirit of the times, and a native dramatic genius, such as the world has seen neither before nor since, provided him with sufficient inspiration for his art.

However, inaccuracy of knowledge on this point need not be disturbing, for results, not purposes, are to be considered. It is the intention of this essay to compare the tragic theory of Aristotle, as outlined in the "Poetics," with the fundamental principles which have been worked out by a close analysis of Shakspeare's five greatest tragedies, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth* and *King Lear*, in the endeavor to reach partial conclusions in regard to the differences between the classic Greek and modern tragedy.

Modern tragic theorists roughly divide themselves into two classes, those who hold the differences to be fundamental and essential, and those who affirm that the variations lie in proportion of emphasis, rather than in kind.

Such stock phrases as the following are popular versions of the conclusions of the former class: "The ancient tragedy is the drama of Fate, the modern of free-will." "Modern tragedy has cast aside the three unities, which fettered the ancient drama," etc. The general mass of people do not hear much about the second class. They are more modern and less popular.

Are the differences between Aristotle and Shakspeare fundamental, essential and revolutionary, or are they only variations in non-fundamentals and in proportionate emphasis? That is the question which presents itself for solution.

FUNCTION

I.—PLOT

Aristotle, in his endeavor to get at a correct answer to the question, "What is the most suitable theme for tragedy," considers how far each of the four possible themes is capable of arousing the necessary emotions of pity and fear. Because they fail to satisfy this criterion, he bars out all dramas dealing with the fall of the extremely virtuous man, and with the success or ruin of the extremely wicked man. In his judgment, the only artistic theme is the downfall of a neither eminently good nor wicked man from the heights of renown and prosperity, by means of some error or frailty in character.¹

Aristotle in this definition centers attention on three things, the downfall, its cause, and the character of the tragic hero. Only the first two are pertinent here.

It is evident in a moment that that which in Shakspeare is the connecting link between the catastrophe and its cause, the dramatic conflict, had no recognition in Aristotle's mind. Whether it is essential in Shakspeare can best be seen after a study of the two elements mentioned by the theorist.

Because of its usage, the Greek word *ἀναπτία* is capable of varied interpretation. As it is the word used by Aristotle in his description of the tragic cause, a knowledge of its many meanings is absolutely necessary. S. H. Butcher, in his book, "Aristotle's Theory of Poetry and Fine Art,"² gives the various possible meanings. According to him, it can be interpreted in any one of the following ways:—an unintentional error which is the result of insufficient knowledge. Under this head are included all errors arising from too hasty decisions or from unavoidable ignorance.

¹ Aristotle—Poetics XIII, 2-3. Butcher's Translation.

² Pages 312-315.

Under the second head may come such errors as are intentional, but not deliberate. It is such a one as may be committed in a fit of anger or jealousy. The third is a rarer, but still an accurate interpretation, that of an error which results from a flaw in character which is not an isolated defect nor is seated in a depraved will.

It may be seen that Aristotle makes the hero's responsibility, either for the intellectual or for the moral error, almost nothing. There are forces beyond his control, ignorance, indeliberate passion or innate frailty, which conspire to hurl him down to ruin.

In Shaksperian tragedy two essential and distinct causes are apparent, one of which may be called the motive force and the other the fatal cause. The motive force, that determination which sets the action going, may or may not arise from the tragic hero. In *Julius Caesar*, *Hamlet* and *Macbeth*, the hero is found determining on a course of action at the outset, while in *Othello* and *King Lear* it is quite the opposite. Neither of these men is filled with that strong passion which strives to express itself in action, and therefore the leaders of the opposition must supply the necessary, vigorous, dramatic motive.

This should not, however, be confused with the cause of the conflict and the tragic disaster. This, the fatal cause, must in its very nature lie within the hero himself. It is that element in his character which makes him unable either successfully to accomplish his great determination or to prevent himself from becoming the victim of the opposing forces. It may be in its essence, like the *ἀναπρία* of Aristotle, either intellectual, as that of Brutus and of Hamlet, or moral, as that of Othello, Macbeth and King Lear. Stated in its most general terms, the fatal cause is limitation in character—the inability of the hero to cope with the forces arrayed against him.

The degree of the hero's responsibility is determined not by the fatal cause, but by the motive force. In the former, always lies his destiny; in the latter, if arising from himself, resides his responsibility. Even this is often modified and lessened by the influence of various outside forces which aid in driving him to that point where will must express itself in action.

The attitude of Aristotle to the tragic disaster is quite different from that of the spectator of Shakspeare. His statement of the proper tragic theme shows plainly that to him the fall is the essential thing, the key-note of tragedy. On the other hand, the catastrophe in Shakspeare acts only as a necessary and inevitable climax to what has preceded. It is of very great importance in the course of the tragedy, because it marks the decisive and irretrievable defeat of the hero, and the complete victory of moral order and justice.

But neither the tragic fault nor the catastrophe is the center of interest in Shaksperian tragedy. Between the first exposition of the motive force and the culmination occur the great and bitter struggles of the hero. It is the collision of his will, on the one hand, and various outer and inner forces on the other. In the recognition, on the part of the spectator, that the conflict is unequal, and that it can only result disastrously to the hero, lies the source of tragic interest and power. It is very evident, therefore, that Aristotle's definition of the proper tragic theme lacks that element which is the very essence of Shaksperian tragedy.

In his discussion of the perfect tragic action, Aristotle names three necessary qualities, unity, 'seriousness' and complication.¹ He devotes a large portion of his space to a consideration of the requisites of artistic unified action, logical sequence,² 'entirety' and universality.³

There is absolute agreement between the theory of Aristotle and the practice of Shakspeare in regard to the logical sequence of incidents, but it is at once evident that otherwise they differ in their methods of gaining entirety of action.

The action in the tragedies of Shakspeare is, as Aristotle insists, perfect and whole, with beginning, middle and end. But it is quite a different sort of a beginning and end from those which the theorist affirms as proper. To use Aristotle's own words, "A be-

¹ Aristotle—Poetics VII-IX, 1-10. Butcher's Translation.

² Aristotle—Poetics IX, 11-12. Butcher's Translation.

³ Aristotle—Poetics X-XI. Butcher's Translation.

⁴ Aristotle—Poetics VII, 6. Butcher's Translation.

⁵ Aristotle—Poetics VIII, 1-4. Butcher's Translation.

⁶ Aristotle—Poetics IX, 1-9. Butcher's Translation.

ginning is that which does not itself follow anything by causal necessity, but after which something natural is, or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity or as a rule, but has nothing following it."¹

It is the absoluteness of such a beginning and an end that can in no way be applied to any of these five tragedies. The beginning in Shakspeare is always grounded in a train of circumstances that have long preceded the dramatic action. The start is at that point when either the motive force comes into play or when the hero is in such a position as to be easily and quickly led into a dramatic determination.

Likewise there is a feeling at the close of one of these tragedies, that though the conflict is ended, restoration of order must and will follow. Indeed, this is indicated in most of the dramas by short episodes which follow close upon the tragic disaster.

The problem as to what incidents shall go to make up the tragic action, also involves some differences between philosopher and poet. The rules of Aristotle in this regard are very stringent. Only such incidents, he affirms, should enter into the drama as have vital and organic connection with the whole action. These parts should be so united, that if any one were taken away or changed about, the whole would be thrown into disorder.²

That this law cannot be applied to Shaksperian tragedy is evident at once from the fact that cuts are often necessary in stage representations. An analysis of the nature of the incidents used in these dramas reveals the fact that they can be divided into two classes—those which are essential and to which Aristotle's rules can be applied, and those which have a logical and natural position, but whose main purpose is to illuminate and complete the action.

The early scenes between Macbeth and his wife are of the first class, and the scenes between Brutus and Portia are of the second. The former mark vital stages in the main action, while the latter serve to reveal and to ennoble the character of the tragic hero.

It must not be thought that these minor scenes impair the unity

¹ Aristotle—Poetics VII, 3. Butcher's Translation.

² Poetics VIII, 4. Butcher's Translation.

of action. Because of their strict logical relation with the main action, because of the greater insight into the life of the drama which they afford, because of the heightened and more vivid effects which they produce, and lastly, because they are all directed toward a single end, the tragic catastrophe, they strengthen rather than weaken the unity of action.

By means also of this happy union of the absolutely and relatively essential, the effect of wholeness and completeness is greatly strengthened. The picture of life is fuller, rounder and truer than if it simply contained the essential main actions. Because the tragedies have definite beginnings and definite ends with a dramatic and powerful middle, and because the action is unified and broad and varied, as in real life, the impression of entirety is gained.

It is through their possession of logical sequence and entirety that the tragedies can lay claim to the universality,¹ demanded by Aristotle as one of the highest requirements of tragic art. This universality consists in the narration, on the part of the poet, of what may happen or is possible according to the laws of probability or necessity. In doing this, tragedy uses a particular action, but in such a way as to tend to express the universal. Thus the tragedies of Shakspeare may be truthfully said to give expression to fundamental laws of life by means of particular incidents which are so arranged as to impress upon the spectator their probability and necessity.

Of the other two unities, Aristotle mentions only that of time. "Tragedy," he says, "endeavors as far as possible to confine itself to a single revolution of the sun, or but slightly to exceed that limit." Then he goes on to state that at first freedom of unlimited time was admitted in tragedy. It may be seen that this is expressed, not as an iron-bound rule, but as a custom of contemporaneous writers. Therefore Shakspeare's disregard of this unity cannot be considered as violating any Aristotelian law, but simply as an example of opposite usage.

The second quality of dramatic action—seriousness—is the distinguishing characteristic of this form of poetic art. The

¹ *Poetics* IX, 1-9. Butcher's Translation.

perfect tragic action, according to Aristotle, should be capable of arousing pity and fear both by the nature and the arrangement of the incidents.¹

Here again the principle of Aristotle can be only partly applied, for in close connection with scenes which are most tragic in their nature, we find others which reach the heights of wit and humor. These scenes, however, do not lessen the tragic effect, because they serve a purpose in the action, which prevents such a fatal error. Their presence may always be ascribed to one of the following reasons: in obedience to the law of contrasts, as the Porter scene in *Macbeth*; in apparent madness, as in *Hamlet*; and in serio-comic passages which serve to heighten the tragic effects, as the Fool-scenes in *King Lear*.

On the arrangement of the incidents, however, the tragic effect depends more largely. For there are numbers of incidents used, which are not intrinsically piteous, and which singly would excite great horror and disgust. But in relation to the rest of the action, the motives of the hero and his unequal struggle with destiny, they assume such a character as to arouse the emotion of pity quite as strongly as that of fear.

The seriousness of the action is further increased by the loftiness of expression, the ennobling of motive and deeds, and by the clearness and intelligibility of the causal relation.

The complication and development² so insisted upon by Aristotle as necessary to a perfect tragedy, are found in Shakspeare in a much higher form than that which is explained to us by Aristotle. He makes the complication that part of the plot which extends from the beginning to the transition, and the development, from the transition to the tragic incident or culmination.

In considering the complexity of Shaksperian tragedy, the first thing which requires attention is the division of the characters into two parties, as a result of the dramatic conflict. One of these parties centers about the hero, and the other is made up of the opposition. Take as an example, *Hamlet*; several of the characters group themselves around the Prince, and the rest attach

¹ Poetics IX, 11-12. Butcher's Translation.

² Poetics X-XI. Butcher's Translation.

themselves to the King. The lines between these two parties are in most cases definitely marked, but there is one class of exceptions. This occurs where there is a conflict between head and heart, as in the case of Ophelia and Gertrude.

The perfect transition in Aristotle is made up of two parts, the Reversal—the probable and necessary change in the action which produces the opposite of the effect intended—and the Recognition, or change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. Though these may occur separately, the effect is far more tragic and artistic when they coincide.

In the tragedies of Shakspeare may be noted two processes which bear striking similarity to the Reversal and the Recognition of Aristotle. During the complication, the party having the motive force, whether it be that of the hero or of the opposition, exerts greater influence and compulsion on the action. But about mid-way in the drama comes a change. His own or others' deeds begin to re-act upon the hero. If his own, as in the case of Brutus, Hamlet and Macbeth, the opposition becomes the impelling power in the development or latter half of the action, and he becomes the victim to their wiles. If it be the deeds of others, as in Othello and King Lear, he succumbs to their machinations, and becomes a slave of passion or of insanity, and therefore the more potent force in the development tending to his own destruction. The first of these two processes which go to make up the transition is the climax. It marks the point in the action when it seems as though the aim of the party having the motive force is at the moment of realization. Then comes the unexpected change as a direct and necessary result. This is the real turning point which begins the reactionary portion of the drama. It involves recognition, in that now the true relations of parties are revealed to themselves. But it means much more ; it marks the moment when the inequality of the conflict becomes apparent to the spectator, and so begins the more terrible and piteous course of the action.

II.—CHARACTER

The Artistotelian division ¹ of character into *ἦθος* and *δράματα*, its moral and its intellectual elements, is not so essential as may seem at first sight. In the first place, as Butcher remarks, they are separable only by abstraction, ² and in the second, Aristotle's general conclusions may without loss be applied to the general term "character," as now used by moderns.

Although a section of the "Poetics" is devoted to a consideration of character, ³ the complete theory of Aristotle can only be found by a study of the entire work. Many sentences here and there serve to limit and modify the conclusions he arrived at in his general discussion.

Four things are to be aimed at in respect to character, says Aristotle. These qualities are propriety, consistency, goodness and truth to life.⁴ Of the first two, in their relation to Shakspeare, little need be said. As for propriety, the terrible and valiant woman which Aristototele condemns, Shakspeare has made possible in Lady Macbeth. It is a matter, not so much of art as of the needs of the dramatist.

Consistency, on the other hand, is one of the fundamental requirements of art, and its use in Shakspeare involves detailed study, rather than theoretical discussion. It may be said in passing, however, that the results obtained by the poet are, as a general rule, in perfect accordance with those demanded by Aristotle.

The other requisites of dramatic character, goodness and truth to life, need careful attention, because of their great importance in tragic theory. They involve the old questions of correct standards of taste and idealism in art.

When Aristototele demands goodness in character, he is thinking largely of the motive. "If the purpose be good," he says, "the character will be good."⁵

It is manifestly impossible to apply to Shaksperian characters the test of moral goodness, either as is shown in motive or in

¹ Poetics VI, 6. Butcher's Translation.

² Aristotle's Theory of Poetry and Fine Art, Butcher, p. 333.

³ Poetics XV. Butcher's Translation.

⁴ Poetics XV, 1-5. Butcher's Translation.

⁵ Poetics XV, 1. Butcher's Translation.

deed. If this could be made a rule of art, Iago, Macbeth, Regan, Goneril, Cassius and many others would have to be barred out, and thus many tragedies now having the sanction of the literary world as works of art would be degraded.

Therefore, it affords some relief when such passages as the following are found in other parts of the *Poetics*: "In representing men who have defects in character, the poet should preserve the type and yet ennoble it;"¹ and again, "Depravity of character should be justly censured when there is no inner reason for introducing it."² Seeing that Aristotle judges the goodness of tragic characters mainly from their motives, the first of these sentences does not seriously affect this question. It is quite possible to have the best of motives and an innate defect in character. That this is true in Shakspeare, may be seen from Brutus, Ophelia and various others.

But when, in the second passage, he admits the possibility of depravity in character under certain conditions, he is surely inconsistent. The presence of wicked characters in Shakspeare is the important thing, however, not the inconsistency of Aristotle.

The only reasons for justifying the presence of such characters in tragedy are, according to the theorist, utility and necessity. On the other hand, their presence in Shakspeare can easily be ascribed to artistic as well as to utilitarian motives.

It is under the head of the fourth requisite, truth to life, that the explanation for this may be found. Although Aristotle gives this as one of the necessary qualities of dramatic characters, he does not anywhere define its exact meaning. That must be worked out in a previous case, by a consideration of all the passages which bear upon this topic.

In one place he writes, "Tragedy aims at representing men better than they are in actual life."³ In still another, "The distinctive form of the original should be reproduced, and a likeness made which is true to life and yet more beautiful."⁴ And lastly, that

¹ *Poetics* XV, 8. Butcher's Translation.

² *Poetics* XXV, 19. Butcher's Translation.

³ *Poetics* II, 4. Butcher's Translation.

⁴ *Poetics* XV, 8. Butcher's Translation.

quoted elsewhere, "The poet should preserve the type and yet ennoble it."¹

But Aristototele does not stop with this beautifying and ennobling process. Character, just as necessarily as action, should obey the laws of causation. In a word, not only the action, but also the character, must possess universality.

This is the kind of reality or truth to life which he demands ; it is a higher sort of reality or idealism, which foregoes all that which is commonplace, vulgar and transitory, and which seeks all that is strong, beautiful and permanent in character, moulding them, according to the inner law of causality, into a perfect and artistic whole.

Though this conclusion is strictly Aristotelian, it is manifest that he was not aware of the breadth of its application. It was reserved for Shakspeare, by the creation of such characters as Iago, Goneril, Lady Macbeth and others, to prove to the world the artistic value of wickedness.

The nature of the character of the tragic hero is also of exceedingly great importance from an artistic point of view. In giving all possible themes, Aristotle also mentioned all possible heroes:² the extremely virtuous, the extremely wicked, and the man, midway between, excelling neither in goodness nor in vice. That the latter one is the only one proper for tragedy, he firmly and unequivocally states.

It may be safely said, in regard to the moral character of Shaksperian heroes, that in the beginning, it is always good ; not, it is true, without some latent defect or frailty in character, but so apparently strong in innate goodness as to win recognition of that fact from their fellows. Even Macbeth, "the good Macbeth," fought bravely in behalf of the king, whom ambition afterward prompted him to murder, and even Lear was filled with most generous impulses when he began the division of his kingdom.

There is nothing at all in the Poetics concerning the growth of man's passions which is brought about by the dramatic conflict. The limitations imposed by unity of time undoubtedly prevented

¹ Poetics XV, 8. Butcher's Translation.

² Poetics—XIII, 2-3. Butcher's Translation.

in the character that gradual development which is so essential in Shakspeare.

Consequently, heroes who retain the characteristics required by Aristotle are not always found after the beginning of a Shaksperian tragedy. Brutus and possibly Hamlet are the only ones who may be said to approach the Aristotelian ideal. On the other hand, Othello, Macbeth and King Lear may be witnessed as gradually becoming the victims of the wicked and overmastering passions which finally rise uppermost in their character.

There is one criterion by which Aristotle judged the artistic value of each character, and that is, its capacity for arousing the tragic emotions of pity and fear. "Pity," he says, "is aroused by unmerited misfortune ; fear by that of a man like ourselves." ¹ Here again the theorist shows how limited he is in the application of his own rules. He makes punishment unmerited because the consequences were out of proportion to the error. Shaksperian tragedy makes punishment, whether merited or unmerited, piteous, because of the inability of the hero to conquer the stronger forces assailing him. The pity of the spectator is not aroused for the consequences of his sin, but for the weakness of his human nature in resisting sin and error.

The second part, that fear is aroused by the misfortune of a man like ourselves, first requires consideration of the question, "Is the Shaksperian hero a man like ourselves ?"

In social station, he certainly is not. In this Shakspeare accords with Aristotle, ² for his heroes are always from the highest positions in life—from the class who by nature and position are fitted to be the world's rulers.

It is quite probable, however, that Aristotle did not consider the likeness to be in station, but in character. Both the hero and the spectator are human, with all the human virtues and defects. Fear, therefore, is aroused by the fact that a man no worse and no better than ourselves has sustained such great misfortunes.

In this regard, Shakspeare and Aristotle do not wholly agree. As has been shown, the tragic heroes of Shakspeare are capable of

¹ Poetics—XIII, 2. Butcher's Translation.

² Poetics—XIII, 2. Butcher's Translation.

rising to the greatest heights of virtue, as Brutus ; and of sinking to the greatest depths of wickedness, as Macbeth ; and yet they both fell before the strength of a mightier combatant.

Their likeness to ourselves does not lie in their social station or their character, but in that almost indefinable but distinct recognition, on the part of the spectator, that they are human like himself. At least three causes tend to produce this effect. In every play the spectator is introduced into the more simple domestic life of the heroes. There are indeed scarcely any passages in Julius Cæsar in which the humanity of Brutus is better revealed than in the scenes with Portia. In the next place, the motives of the hero are within the appreciation of the average mind. They are complex, but not intricately involved, and they are strong and powerful, but not unusual and uncommon. The third, and perhaps the most important cause, lies in the fact that the heroes are not men of one idea or one quality, but of many and varied traits of character, which are so harmoniously combined as to give the effect of true and full humanity.

This recognition, however, arouses our sympathy more largely than our fear. The cause of the latter will be more fully treated in the discussion of the function of tragedy, so it is only needful to say here that fear is aroused because of the inevitableness of the ruin of the hero, not because he, a man like ourselves, suffers misfortune. Thus it may be seen that the ultimate criterion of Aristotle, the capacity for awakening pity and fear, is the one which must be applied to Shakspeare, and that the differences in the tragic heroes are in method rather than in result.

III.—INTER-RELATION OF PLOT AND CHARACTER

The relative position of plot and character was a question whose answer seemed easily apparent to Aristotle. "Plot," he said, "is undoubtedly of the greater importance, for it is the end, the 'soul of tragedy.'"¹ Character ranks second, but, he continues, by way of showing its lesser importance, it is quite possible for a tragedy to exist without character.²

¹ Poetics VI, 9-15. Butcher's Translation.

² Poetics VI, 9-15. Butcher's Translation.

It is not well to take the latter clause too literally, for it may be easily believed, after a study of the few passages in which he enumerates the purposes of character, that he was led into hyperbole by his great desire for carefulness in plot development.

The tragic action, he remarks elsewhere, is effected by means of persons of a *certain description*.¹ Character likewise is the cause of action.²

The student of Shakspeare is struck by two things when attempting to answer this question. The first is, that the force which creates the dramatic conflict and which causes the tragic disaster, lies fundamentally in character; the second is, that this fundamental force, previously called limitation in character, has its meaning only in the fact that it leads to action, without which the drama could not exist. Because of their intrinsic relations, it is at once evident that both are necessary, even though there may be doubts concerning their relative rank.

A study of other tragedies reveals the fact that there may be action which does not, as in Shakspeare, find its true cause in character, and there are dramas in which character growth, and not action, is the center of interest. A comparison of Hamlet with the Sejmus of Ben Jonson and the Luria of Robert Browning reveals the fact that it can be classed with neither. The interest is not centred so strongly on action as in the former, or on character as in the latter. There is a feeling that it lies between the two, that it represents a condition where character causes action and where action influences character.

Not alone are character and action essential, but they are also equal in the production of the proper tragic effects. One cannot be separated from the other. Increase or decrease on either side would cause incalculable loss to the drama. It is true that it is action which primarily makes these dramas, but it is just as true that the action only arouses pity and fear, the distinguishing marks of tragedy, when it is recognized as springing from and re-acting upon true human beings.

¹ Poetics V. 5. Butcher's Translation.

² Poetics V. 5. Butcher's Translation.

FUNCTION

According to most modern critics, Aristotle did his greatest service in behalf of poetic art when he defined the function of tragedy as the purification of the passions by the arousing of the emotions of pity and fear.¹ It has been seen that the criterion by which he judged the tragic possibilities of plot and character was their capacity for producing this emotional effect. It has also been seen that Shaksperian tragedy produces these distinctively tragic effects by somewhat different methods than those marked out by Aristotle. The cause of pity in Shakspeare is not the fact that the hero has suffered unmerited punishment, but that he is in unequal combat with intellectual limitations or over-mastering passions. Fear, on the other hand, is not aroused so much because the hero is human, like ourselves, but because the drama manifests a principle which has universal application, that disregard of law, whether intellectual or moral, must in its very nature, ensure punishment.

As a result of these emotions comes the *Katharsis* or purification of the passions. This is nothing more than that exaltation of feeling, that lifting out of self, which ensues the witnessing of a Shaksperian tragedy. It may be noticed that the resulting pity and fear are higher and more universalized emotions than those described by Aristotle. There is nothing disturbing or disquieting in this exaltation of feeling; rather, it is marked by calmness and breadth of sympathy. The spectator pities not only Brutus and Macbeth, but the whole world of humanity, of whom they are but types, and he fears, not that their particular misfortunes may fall upon himself, but for the universal effects of the manifold transgressions and errors daily committed. He sees in these tragedies, not the misfortunes of a single individual, but a living illustration of universal law.

IV.—SUMMARY

An analysis of the preceding comparison reveals many differences between poet and theorist. But there is about each of

¹ Poetics VI, 2. Butcher's Translation.

these differences one striking thing which may best be observed by the consideration of a few examples.

It has been seen that Aristotle and Shakspeare differ in regard to the proportionate emphasis of plot and character, the former over-emphasizing the importance of the plot, and the latter working out both as equal and co-ordinate. But this disagreement concerns only the rank and not the relations of action and character, for both place the cause of the tragic action in character. The *ἀναγκη* of Aristotle, and the limitation in character of Shakspeare, are essentially alike.

Take the unity of action, looking at it from two points of view, the means of obtaining it and its general effect of oneness, entirety and universality. Here, as has been shown, the differences lie in method, and not in result.

Though the themes of Shaksperian tragedy contain one important element not mentioned by Aristotle, they satisfy the same standard—the capacity for awakening the emotions of pity and fear—which the theorist applies in judging the merits of all possible themes.

A much broader range of characters is found in Shakspeare than is allowed by the specific rules of Aristotle. Yet all these characters, no matter how far apart they may be in morals, fulfill the requirements of the Aristotelian law of idealization.

Thus illustration after illustration might be given to show that the differences between the poet and theorist do not violate those principles which form the basis of Aristotelian tragic theory and of Shaksperian tragic art.

Specifically, these principles are the tragic cause of action, frailty or limitation in character; the essential requisite of dramatic action—unity; and the effect or function of the action which determines the value of its elemental parts, the capacity for arousing the tragic emotions of pity and fear.

It is quite evident, therefore, that, though there are many differences, they do not in any way disturb the essential nature of the tragic drama. The variations are often, as has been seen, decidedly glaring; but at the most, they are only superficial. They better represent the individuality of the men and of the time, but

they do not at all infringe upon the integrity of those characteristics which are the distinguishing features of tragic art as outlined by Aristotle and as practiced by Shakspeare.

THE LIFE OF THE REFORMED CISTERCIAN

THE Reformed Cistercians are a religious order recognized by the Church, having its general in Rome. They follow the rule of Saint Benedict, and profess to follow strictly the Order of Citeaux. One of the chief characteristics of their life is that it is an absolute community. The Reformed Cistercian is never alone. Always in company with his brothers in prayer and in work, at meals and during the hours of rest, he strives constantly by this union and by good example to raise himself to God and to devote himself incessantly to the practice of fraternal charity and patience. He is never alone during prayer, for all the offices and spiritual exercises are performed in common. He is never alone during work; if he devotes himself to manual labor, he does so conjointly with his brothers; and when he has the leisure for intellectual work, he does it in a common room. He is never alone during meals, which are always taken with his brothers; never alone during rest, for he sleeps in a dormitory where simple alcoves separate the religious from one another.

Many errors concerning the life of the Trappist have been circulated, and they are, to our day, almost universally believed; we shall mention some of these. It is often said, that on rising each morning, the Reformed Cistercians say to one another: "Brother, we must die." The fact is, they say nothing to one another. The severe silence by which they are bound forbids not only vain and useless talk, but even edifying words. Each religious alone, in accordance with the spirit of his vocation, says these words—must say them frequently to himself: "The thought of the tomb and of eternity must become familiar in a place which is the apprenticeship of a good death."

It is also said that each Trappist works at digging his own grave every day. This is equally false. What is true, and what may

have given rise to this error, is the fact that in the cemetery a half-dug grave remains continually open for the first religious whom death will take, and that one of the practices for meditation, optional, however, is to go from time to time to contemplate it. Each one can say, on that grave, that it will be, perhaps, for himself.

Neither is there anything true in the exaggerations concerning diet, the care of the sick, etc., by which, as if for pleasure, some have made the austerities of the Cistercians appear repugnant by painting them in the darkest colors.

There are two classes of religious in every Cistercian community : those belonging to the choir, who devote themselves, in a special way, to prayer and divine praise, and the lay-brothers, whose spiritual exercises are not so long as those of the choir monks, and who give a considerable time each day to manual labor. But all, choir as well as lay, are true religious, and participate in all the privileges of the order, as all observe the rules and the austerities.

The choir monks wear a white habit with a black scapular. The habit of the choir monks consists of a very ample gown which they call a cowl. The scapular of the choir novices is white ; instead of the cowl, they wear a white cloak. The lay-brothers wear a habit like that of the choir novices, but it is brown instead of white.

For the Reformed Cistercian the rule of silence is as strict and as continuous as the rule of the community life. There is never a time or a circumstance which allows a general conversation ; recreations, walks, conferences, never interrupt the solemnity of this general silence. Special permission must be obtained for particular conversations, except those with superiors and spiritual directors. This permission is granted only when necessary, and within the limits prescribed by rule or determined by the superior. Interchanges of thought and opinion, demanded by ordinary duties, are made by signs. There is nothing more impressive, and at the same time more favorable to recollection and to union with God, than this uninterrupted silence. Abstinence is perpetual. The food of those religious who are in good health consists exclus-

ively of milk and vegetables ; the use of meat is allowed only to the sick. From Easter till the fourteenth of September, the rule allows two meals and a light repast in the morning, known as *mixte*. The fast begins on the fourteenth of September and lasts till Easter ; during this time a collation takes the place of the evening meal, and the *mixte* is discontinued. We should add that the superiors, who always have a feeling of paternal tenderness towards the members of their community, make allowances, with discretion, for those of weak constitution.

Manual labor is one of the characteristic duties of the Reformed Cistercian. It is the great penance first imposed on fallen man, and the means of bearing, at the same time, humiliation and fatigue, which are salutary mortifications for a religious. He is called successively to all kinds of laborious and humiliating works: indoor work, as cleaning and repairing, outdoor work, as tilling and harvesting. All these tasks are assigned by the superior.

Besides labor, there are vigils. Ordinarily, seven hours are allowed for sleep. In all seasons the religious rise at two o'clock in the morning on common days, at half-past one on Sundays, and at one on solemn feasts.

On these days the night office takes a longer time, because it is chanted. In summer, they retire at eight o'clock and take a siesta about the middle of the day. This siesta is discontinued in winter, for then the time for retiring is an hour earlier, that is, at seven o'clock. The divine office, which is the most important work of the monk, occupies in the course of the day, six, seven, or even eight hours, according to the importance of the feast. All the canonical hours are recited or chanted in choir, and are distributed throughout the day in such a way as to conform as much as possible to the ancient usage of the Church. The convent Mass also is celebrated every day, and the religious who are priests have the happiness of celebrating Mass every morning. Is it necessary to speak of the devotion of the sons of Saint Bernard to Mary, they who have written such ravishing pages about the Blessed Virgin? After compline the solemn chanting of the *Salve Regina*, as a parting salute to Mary, ends the day which was begun by the matins of her office.

Independently of the office prayers, the Cistercian has mental prayer in community every morning and evening ; and during intermissions, that is to say, time not occupied by the office and by work, he has opportunities of devoting himself to sacred sciences, to the Holy Scripture, theology or other subjects which tend toward nourishing the soul.

He has thus about four hours each day for satisfying the aspirations of the interior life. To those religious who are destined to be raised to the priesthood after their novitiate, considerably more time is allowed for study.

As we see, it is a very severe rule, but a very salutary one for both body and soul. All these austerities—manual labor, vigils, abstinence, the use of the discipline every Friday, rest taken on the floor and in the habit—prevent the body from yielding to useless indulgence. On the other hand, the accusation and declaration of faults at chapter, the absolute dependence on obedience, train the soul in detachment. The religious can thus make expiation both for himself and for a guilty world ; and all these austerities combined weigh a great deal in the balance of supreme justice. He sleeps fully dressed, and is clothed in the habit of the order, without other shroud, when he is placed in the grave after death. Poverty is observed even to the tomb, for he has no coffin.

Let no one say that the professed religious have devoted themselves to so austere a life through an impulse of indiscreet fervor and without deep reflection. The profession is preceded by a two years' novitiate, and during this time, the novice is not spared from trials and temptations. He thus has time to sound his own heart, and to weigh before God his motives for entering upon this path, and all the consequences of this step. When his novitiate is completed, he takes his first vows, which are perpetual ; but it is only after three years of more serious trials that he is admitted to the solemn profession. Very rarely does one proceed with as much deliberation in worldly affairs, where the trials are as great, and regrets are not less bitter nor less frequent. We end this sketch by a reference to the community itself (July, 1900). It was then (and is now) under the direction of T. R. P. Dom M. Antoine Oger, its

first abbot. It was composed of thirty-eight choir monks, professed or novices, of which eighteen were priests, and of fifty-two lay brothers, professed or novices. (In each of these two classes some are admitted out as oblates on account of age or for other reasons).

In 1892 a small band left Notre-Dame-du-Lac to found, in the diocese of Chicoutimi, Canada, the monastery of Notre-Dame-de-Mistassini, in the region of Lac Saint-Jean. This monastery still remains under the jurisdiction of the abbot of Notre-Dame-du-Lac. In 1898 the abbey of Notre-Dame-du-Petit-Clairvaux was also placed under his jurisdiction. This old monastery, on account of unfavorable circumstances as regards the recruiting of new members and material resources, was removed, in May, 1900, to the diocese of Providence, R. I., where a more encouraging future seemed to await it.

THE SCHOOL OF AGRICULTURE

On arriving at the convent at Oka, one sees on the right a structure of fine appearance ; it is the old monastery, which has been transformed into a school of agriculture. It has been enlarged and furnished so as to best suit its new purpose. One hundred pupils can be accommodated there. This school was established in 1892 by the provincial government, and its direction was entrusted to R.R. PP. Trappistes. The teaching is confided to an eminent professor, while the pupils practice under the direction and example of the religious.

EDITORIAL NOTES.

A REPORT of the recent very successful session of the Champlain Summer School, which closed September 5th, will be published in the October number of this Magazine.

Mr. John A. Mooney of New York, a former trustee of the Champlain Summer School, met a sudden and violent death at a place named Hurricane, in the Adirondacks, on a Sunday afternoon in July last. Mr. Mooney with some friends had made an ex-

·cursion into the surrounding country, and unguardedly stepped into a crevice in the mountain which had been concealed by brush and had the appearance of solid ground. He fell about fourteen feet and fractured his skull. The sad and tragic accident caused the deepest grief among Mr. Mooney's many personal friends, and the sorrow is felt by the many who knew him only by his writings. Mr. Mooney was one of the most brilliant and scholarly men of his time, and was held in the highest esteem for his extraordinary ability and exalted character. Mr. Mooney was a typical Christian gentleman, and his death is a great loss to Catholic interests, to the promotion of which he worked with rare ability, zeal and devotion. R. I. P.

The policy of THE CHAMPLAIN EDUCATOR for the ensuing year will continue unchanged. Practical studies on subjects interesting and instructive alike to the student and the general reader will be published, and every effort will be made to improve it on lines in keeping with its character. We trust our friends will give us their generous cooperation.

Some of our readers do not seem to understand that MOSHER'S MAGAZINE and THE CHAMPLAIN EDUCATOR are one and the same, under the latter title. The title of MOSHER'S MAGAZINE was discontinued with the March number, 1903, and the magazine resumed publication under the title of THE CHAMPLAIN EDUCATOR with the June number. Two numbers, April and May, were omitted during the transition. To make good these omissions to our subscribers, the dates of expirations of all subscriptions were advanced two months, so that a subscription which expired in June was carried to August.

BOOKS RECEIVED

FROM THE AMERICAN BOOK COMPANY, New York: BARNES' SCHOOL HISTORY OF THE UNITED STATES, by Joel Dorman Steele, Ph. D., F. G. S., and Esther Baker Steele, Lit. D.

BARNES' ELEMENTARY HISTORY OF THE UNITED STATES, by James Baldwin ; STUDIES IN ZOOLOGY, by James Merrill ; A LABORATORY MANUAL OF PHYSICS, by Henry C. Cheston, Philip R. Dean and Charles E. Zimmerman.

MENTAL ARITHMETIC, by J. C. McNeill ; A BOY ON A FARM, by Jacob Abbott ; SELECTIONS FROM LATIN PROSE AUTHORS FOR SIGHT READING, by Susan Bradley Franklin, Ph. D., and Ella Catherine Greene, A. B. ; LE PETIT ROBINSON DE PARIS ON LE TRIOMPHE DE L'INDUSTRIE, by Madame Eugenie Foa ; STORIES OF GREAT ARTISTS, by Olive Browne Horne and Kathrine Lois Scobey.

PRIMARY ARITHMETIC, by William J. Milne, Ph. D., LL. D. ; GENERAL ZOOLOGY, by Charles Wright Dodge, M. S.

FROM LONGMANS, GREEN AND COMPANY, New York : RITCHIE'S FABULÆ FACILES, a First Latin Reader, edited by John Copeland Kirtland, Jr. ; A SHORT HISTORY OF ROME, by W. S. Robinson, M. A. ; A HISTORY OF ENGLAND FOR CATHOLIC SCHOOLS, by E. Wyatt-Davies, M. A.

FROM SILVER, BURDETT AND COMPANY, New York : SKETCHES OF GREAT PAINTERS FOR YOUNG PEOPLE, by Colonna Murray Dallin ; FIRST STEPS IN THE HISTORY OF ENGLAND, by Arthur May Mowry, A. M.

FROM THE ROBERT CLARKE COMPANY, Cincinnati : MEMOIRS AND WRITINGS OF THE VERY REVEREND JAMES F. CALLAGHAN, D.D.

FROM THE CATHOLIC BOOK EXCHANGE, New York : THE QUESTION-BOX ANSWERS, by Rev. Bertrand L. Conway, of the Paulist Fathers.

FROM CHARLES H. WALSH, Philadelphia : MELODIES OF MOOD AND TENSE, by Charles H. A. Esling, A. M., LL. B.

THE CHAMPLAIN EDUCATOR

VOL. XXII

OCTOBER, 1903

No. 5.

THE WORK OF LEO XIII*

BY REV. THOMAS F. BURKE, C. S. P.

"I have declared thy justice in a great church, lo, I will not restrain my lips : O Lord, thou knowest it. I have not hid thy justice within my heart : I have declared thy truth and thy salvation."—Psalm xxxix, 10-11.

THE nobility of great souls has a power to urge us to brave deeds, and when one who was so close to us as Leo XIII passes away, it is well that we do not too soon forget the lessons that he taught. This morning, therefore, I take the liberty of bringing before your minds one aspect of his work, although a month has passed since he was called away.

It is true that in the presence of the great tributes of admiration and the almost excessive praises that have resounded throughout the world and have sprung from every source imaginable ; in the presence of the mighty fact that, since his last sickness began, your ears have been assailed with the words of honor accorded his greatness and his goodness, and your eyes have witnessed the external manifestations of reverence and respect greater than which the world does not accord to man,—we feel that we can add but little.

The aspect of his work, however, which I would bring before you, is that suggested by the words of our text. They give an explanation of the greatness he attained in that he was excep-

* Delivered at the Champlain Summer School, Cliff Haven, August, 1903.

tionally the proclaimer of the truth to the nations. He declared the justice of God in all the Church; he did not restrain his lips; he declared God's truth and salvation.

Let us, in the beginning, bring before your minds two scenes. The first is the crowning of Leo as Pope on the 3rd of March, 1878. For centuries before, on such a day, Rome would have put on its gala dress; the people would have rejoiced in highest festivity; and the nations of the world would have hastened to send their representatives to share in the glory of the celebration. Not so on this day. The Vicar of our Blessed Saviour was crowned, not publicly, but in a closed basilica. Without, there was no public demonstration except the sounding of the church bells. And within, what a change from what had been! When the Pope was a temporal prince, ambassadors not only from Catholic countries, but also from non-Catholic, flocked to do him honor. This day it was otherwise. Invitations had indeed been sent to all. Many simply acknowledged them and did no more. Russia was silent; Germany was insolent; soon after this Belgium severed all diplomatic relations with the Holy See; Armenia brought forth a schism; while France harbored a persecution of the religious similar to that which to-day has awakened our indignation and our pity.

It was a day of gloom, a dark hour for the Papacy and for the Church, since both go together. Public opinion was hostile; in the scientific world Catholics were not so many nor so prominent as to bring prestige to the Church amongst the learned; Catholic worship, men said, was out-of-date; and many did not hesitate to prophesy the ruin of the organization that had lasted for nineteen centuries. The Catholic believed and knew that, however dark the outlook, the Church and its leader could not fail. For he knew that while heaven and earth might pass away, the words of Christ would not pass. He knew the promises of Christ. He knew that Jesus had said to His Church: "Behold I am with you all days, even to the consummation of the world." He knew that to His Vicar on earth Christ had said: "Thou art Peter, and upon this rock I will build my

Church, and the gates of hell shall not prevail against it." He knew that Christ had promised to His Church the Spirit of Truth, who was to abide with it forever ; and though nations fell and empires were destroyed, the Church should ever live on, glorious, triumphant, free. Nevertheless, from a human standpoint, the outlook was as gloomy and as dark as ever it was for the great Church of our Divine Saviour.

We behold another scene, twenty-five years later, on March 3rd, 1903, when Leo, nearly a century old, celebrated his silver jubilee as Pope. How changed the conditions from what they were at the coronation ! The world cannot now honor him enough. Among Protestants, public opinion as to the Pope has been revolutionized. A quarter of a century ago, there were multitudes who thought it wisdom and truth to style the Pope antichrist. To do so to-day would be regarded as a mark of insanity, and we witness now the expunging of this calumnious article of faith from the creed that contained it. Within the fold of the Catholic Church, there has been a marked intellectual advance ; new institutions of learning have been called into being, and Catholic scientists have attained an eminence like unto that of old. As a social power, protecting the rights of individual and society, the Catholic Church is supreme, and recognized as such by all. The Pope stands again as the arbiter of nations, and from the countries of France, Russia, England, Germany and our own America, representatives are sent to do him honor.

The change thus wrought in the brief period of twenty-five years stands among the achievements that are most wonderful. We may confess that there is much still to be desired ; but we must, on the other hand, acknowledge that much has been gained, and that this gives promise of what may be. As we make the attempt to discover the causes of this change, we find that, whatever noteworthy renewal of Catholic influence there has been, and whatever advance in the progress of the Church has been accomplished, they have been due in greatest measure to Leo XIII, who has stood as a pillar of cloud by day, and of fire by night, guiding to the promised land.

Turning back to that day of gloom when the pontificate of Leo was inaugurated, we may ask ourselves, what were the mighty elements that had succeeded in so changing the face of the world and in begetting those sinister prophecies of the downfall of Catholicity? The downfall of the Papacy was regarded as a necessary concomitant of the new order of things that was making itself felt throughout the world, and giving, on the very ground of its novelty, warrant for the dire forebodings.

In the passing of the temporal power, with which for centuries the Papacy had been surrounded, which had given to the Head of the Church the dignity and grandeur and independence that attach to an earthly ruler, the world looked for the passing of the Papacy itself. It was impossible for that world to conceive of a spiritual rulership of any great power and extent not backed by the strength of the sword and the glamor of earthly glory.

Again, in the political order, a gradual and also a fundamental change was being accomplished. Ancient feudalism, with the forms of monarchy and the various institutions that it implied, was dying; and in its place there arose Democracy with its new principles and ideas. In this change, the world considered that the Papacy must go down because it could not be in sympathy with the new.

A third reason we discover in the new conception of religion, or, at any rate, what was considered new. It was essentially different from what the prophets of darkness mistakenly supposed to be the religion of Catholic peoples. This new-born religion was to be purely internal; and since the Papacy was necessarily connected with external ceremonies and forms of worship, the growth and acceptance of the more spiritual ideas must force the Head of the Catholic Church from his place of leadership.

And finally, a fourth ground we find in the actual transference of dominant power from the Latin races to the peoples of the North and West. From whatever causes, the fact was there, that worldly influence had passed from those peoples that were

Catholic to those among whom Protestantism was strongest. Since, in the mind of the world, the Papacy was bound up with the civil and commercial supremacy of Catholic peoples, with the yielding of that supremacy the Papacy and the Church would have to disappear.

Before these mighty forces and new, said many who prided themselves on their insight, the Catholic Church must go down ; but they reckoned not with the divine and supernatural life of God's kingdom upon earth ; nor did they reckon with the man who, in the person of Leo, was chosen to lead the Church through crises as severe and as trying as ever met her on her march through history. He met all these supposed obstacles, and he showed that, in truth, they presented no opposition to the principles of Catholic faith. He was the Pope suited to the age : the one who, in God's providence, could and did lead mighty hosts to victory.

We may lament the loss of the Pope's temporal power and of the liberty in exercising his office that was afforded him by its possession ; we may claim that Italy, in taking from him the States of the Church, committed a gross injustice against him ; but the fact that, despite this loss, which was a reality when Leo came to the throne, he has advanced the Church in wonderful ways, proclaims the more the greatness of the man. The temporal power was gone, but from the ashes of the destroyed monarchy Leo arose in a splendor of spiritual glory that shone the more brilliantly because it shone alone.

Unwillingly accepted and unjust though this loss has been, it brought out, as nothing else could, the fact that Christ's kingdom upon earth is, above all, a spiritual kingdom. The spiritual empire of the Pope still extends to the utmost limits of the earth. England may boast that upon her domains the sun never sets ; France and Germany may with pride point to their numerous colonies where the central home influence finds sway ; Russia, with its despotic rule, may glory in its unrivalled extent of united territory ; while our own country may rejoice that its flag now flies at least half way around the world. There is an

empire greater in character than any of these. The Pope, in his own spiritual sphere, speaks to the minds of all nations. The rich and the poor, the learned and the uncultured, the powerful and the weak of every nation and of every clime hearken to his voice. The everlasting dictum of Christ: "Going, therefore, teach ye all nations," found its fulfilment as well when the Pope was bereft of earthly power as when he held the position of a civil ruler. Even in temporal matters Leo has been as strong as his predecessors. In England, despite the opposition of the greatest mind in that land, he brought about the re-establishment of diplomatic relations between Westminster and the Vatican.

In Germany, he opposed the Falk laws even to the death, and achieved the submission of the Iron Chancellor. In Russia and in France, by his consummate skill, he placed the Church in a position of honor such as she had not occupied for many years. When was there ever a Pope who exercised a greater influence in the world than the dethroned Leo?

Other elements, however, were to be considered. With the coming of Democracy replacing the old feudal institutions and ideas, the world saw a force which it believed would overwhelm the Catholic Church. In the eyes of the modern age, the rights of the citizen, of the working man, of woman, and of the poor, had changed in character, and so changed that they appeared to many to be entirely new.

Would the Papacy, could the Papacy, accept Democracy and its subordinate institutions? The answer of Leo was very clear and very plain. He saw the good and he saw the dangers. He accepted the one and he warned against the other. In his encyclicals he insisted on the truth that nations could find stability only in the synthesis of liberty and authority. While he appreciated to the full the gift of independence, he could, with Goethe, say: "Only in law can the spirit of man find freedom." For this very reason did he love America with a deep love. He saw in her a nation that had the greatest love for liberty, and beside it the greatest respect for authority. It

was this that called forth, in many of his letters and in many other public utterances, words of unstinted praise for the country that we love. While he did not hesitate to exalt to the highest pinnacle the spirit of freedom in his beautiful encyclical on "Liberty," in which he calls it "the greatest of man's natural gifts," neither did he hesitate, on the other hand, to inveigh against the subversive principles of anarchy and radical socialism.

Leo accepted the new conditions at their best. He did not restrain his lips. Repeatedly he insisted upon the duty of society towards the poor ; he opposed with his utmost vigor the institution of slavery ; he proclaimed the duty of the employer to the employed, and the right of every man to a just wage for his labor. In his grand encyclical, "*Rerum Novarum*," in which he discusses the social question of the relations between Capital and Labor, he placed the rights of the workingman upon a sure and fixed basis. It is a document that called forth the admiration of the greatest minds in all the world. It is one of the best legacies that Leo has bequeathed to his followers—a true declaration of the rights of man, that can stand the test of all time and be defended throughout all ages.

Thus did Leo show that not only could the Church live in the new conditions, but even that she could infuse added vigor into them by giving of her own undying life.

The new conception of religion insisted upon the internal to the exclusion of the external. It implied that the Catholic Church was devoted to outward forms alone, to the neglect of the inward, spiritual interests of man, and consequently to the detriment of true religion. That this idea of the Catholic faith as solely external is erroneous, we, as Catholics, know ; but a strong, straightforward statement of the Church's position was needed. It was forthcoming from the pen of Leo. He was not backward. On the internal life of the Church, which is all important, and without which external growth is nothing, he has spoken in convincing and beautiful terms.

There was apparent ground for the objection raised because

of the different tastes and methods of various times and various races. The Latin peoples, enthusiastic, affectionate, warm-hearted, emotional, have often given expression to their faith in ways and in devotions that do not attract, that are even sometimes repulsive to the calmer English-speaking peoples. Our age and our country are not much drawn by the devotional methods of other times and other lands. Our people are mystical in temper—the temper that Protestantism exaggerated at the expense of the Church. They say: “We love immediate communion with God; we go to Him directly; we smile at the pretty details that Catholics, and especially those of the Latin races, bring into their religion; we have no heart for their enthusiastic and elaborate ceremonial; we desire a religion that is strong, individual, internal.” What does Leo do? Is he appalled? Does he reject all this as ignorance and folly? No. He shows how all this is possible within the Church; that back of the external is the internal; that all the outward portions of Catholic faith, however sacred they may be, are as “sounding brass and tinkling cymbals,” unless they have as their foundation the internal reality and spirit. Taking their admitted standard of truth, Leo, in his encyclical on the Holy Scriptures, insists upon the living beauty and power of the word of God. When others were looking upon the Bible as a piece of purely human literature; when, through the destructive process of unproven criticism, those who had heretofore founded their faith upon Scripture alone were gradually losing hold even of that,—he brings to their attention that the only Christian body that stands unflinchingly for the inspiration of the Bible is the Catholic Church. She guards it, as she has ever done, as the word of God; she preaches it as a source of light and truth; she protects it as a foundation of true, internal Christian faith.

And in another letter, equalled by none, he lays down the Church's real position on the absolute necessity of internal religion.

Tell me, where is the mystical idea more clearly or more

beautifully expressed ; where the spiritual yearnings of the soul to commune directly with God more fully met ; where a religious ideal more magnificent, than in the encyclical on the Holy Spirit? He proclaimed the truth of God and His salvation, and showed to the non-Catholic world that it can find all that which it craves in the Church of the centuries ; he showed that the external was but the clothes—that within was the soul, within was the power of God.

And, finally, we may gaze for a moment upon that other influence that met the Church—the transference of the dominant power among nations from the Latin races to those of the North and West. There can be no doubt that for centuries the interests of the Church had been bound up with the Catholic nations of Europe. Her welfare was one of their chief cares, and they in turn received much from Rome. There was, therefore, beyond doubt, a union of Church and State, and when influence passed from these races, it was natural for one not possessed of the Catholic faith to think that the Church must pass with it. To look for a helping hand from the nations of the past would be to-day folly on the part of the Church. We look to Spain, poor Spain, now in the hands of a few freemasons ; Spain that had done so much for the Church of God in the days that were gone ; that had given so much of art and literature and philosophy and theology to the world ; Spain that was called by Carlyle “ the most civilized of the nations of Europe in the sixteenth century,” is ranked to-day as one of the most decrepit of the nations of the world. We turn to France—poor, deluded France!—the eldest daughter of the Church, the country that has sent the most and the best missionaries to barbarian lands ; and we find her to-day, instead of assisting the Church, destroying religion, persecuting those who are devoted to her as to their very soul and their God. We turn to Italy, only to find, for many years past, naught but opposition. Following in the footsteps of Spain and France, Italy, too, has fallen by the wayside. Perhaps, and we pray that it may be so, a brighter day will dawn, and a new sun will arise upon

these lands that will reveal to them their delinquencies, until, in repentance, they will return once more to the mother that bore them. Even to-day they retain some remnant of their ancient glory and their greatness; but the power that moves the world is in those countries and amongst those peoples that are, for the greater part, not Catholics. Are they for that reason to remain without the fold? Is there no hope of bringing them to the Catholic faith? Is the old Church, because it cannot win them, to fail? She will not fail. The answer is plain. The history of twenty-five years gives the reply. We do not need to bring before your minds statistics; but it is an admitted fact, and universally admitted, that there has been no accretion to the Church of greater importance than the number of converts that have been received in England and Germany, and in our own beloved America, during the past quarter of a century. In this work Pope Leo took the lead. He was the guide; he showed the way. He saw the needs of man, and he saw that the Church of God was universal, that the everlasting dictum of Jesus Christ was to be fulfilled just as much when the Pope was deprived of earthly glory as in the days of the Papacy's greatest temporal power. The "Go, teach all nations" is just as much a divine word to-day as it was of yore.

Leo sent forth the word. In his encyclicals, numbering more perhaps than those of any Pope since Benedict XIV, he has, by touching upon all the important and vital points of religion, met the needs of his age. He has indeed but repeated the message of Christianity, and, in the long run, those outside of the Catholic Church who are still Christians, when the test comes, will stand by that Church which stands for Christ. They will finally yield to that Church which alone guards the fundamental tenet of Christian faith, the divinity of its Founder. When the test comes, they will stand by that Church which unequivocally teaches that which is most fundamental in moral life, the sacredness and indissolubility of the marriage-bond. Both of these truths were preached to a world that needs them in Pope Leo's encyclical on Jesus Christ and in his letter on matrimony.

Again, Leo always gave his sanction and his support to every intellectual advance in the Catholic Church that told for its greater glory and its readier acceptance by non-Catholics. In the Catholic University of America, he saw a great power for good. He started it, he repeatedly praised it, and asked for it support from all our people. Nor must we who are assembled here on the beautiful shores of Lake Champlain, forget that, in the beginning, when this institution was struggling for life, in the day when many thought it was born but to quickly die, the letter of Pope Leo, written in 1894, gave to it that recognition which was necessary to awaken the minds of Catholics to the fact that this was an institution for the welfare of the Church in America. Further, Leo gave his sanction and his support to that more direct appeal which has been inaugurated in our land, the non-Catholic mission. In more than one letter he praised the work ; praised those who originated it and were engaged in it; and were there no other indebtedness that we owe to Leo, as we owe many, every one that loves America would find a special reason for devotion because he gave the word of praise and sanction to him who inaugurated the work, to him whom, no doubt, many of you remember—the noble and zealous Father Hecker.

In these ways did Pope Leo recognize the needs of his age ; thus did he meet them ; thus did he overcome all obstacles ; thus did he fulfill the greatest of all the titles of the Pope, "The servant of the servants of God." Thus could he stand before the throne of God in the day of his passing and say : " I have declared thy justice in a great church. I have not restrained my lips, I have not hid thy justice within my heart. I have declared thy truth and thy salvation."

How we loved him—the man who stood for what was good, pure, noble and holy ; the man, decrepit and aged, physically weak, white with the years of service at God's altar, bent with the days of toil in the vineyard of Christ ; the man, on the other hand, who was sought after because of his learning and his saintliness, because of his nobility of character, to throw light upon

the deepest problems and the gravest questions that tantalized the brain and the heart of man ; the man who always spoke the words of courage, the man who stood as a mighty leader, the

“ One who never turned his back, but marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.”

How we loved him, the ruler of the Church of God ! That Church of which he was the head has withstood the trials of centuries, and will stand the test of centuries to the end. Many have lived and toiled for her ; many have died for her. For this Church Leo lived and died, not because she was a Church, not because he had in this Church nearly three hundred millions of people under his spiritual sway, but because he saw in her the institution of Jesus Christ which was left in the world for all time to link the souls of men unto God.

We cannot do him justice ; we cannot praise him as we should ; we cannot give his measure nor his stature. The attempt would be vain, as it is vain to paint the lily or to gild refined gold ; but we can pray that his figure may stand before us throughout our lives—the figure of the ideal man, the perfect Christian ; that we may gaze, and stumbling, follow on.

THE STAGE

A SERIES OF SIX STUDIES ON THIS SUBJECT

BY THOMAS SWIFT

I—ORIGIN OF THE DRAMA

"All the world's a stage,
And all the men and women merely players.

THIS was Shakspeare's favorite metaphor on human life. In his philosophy, men and women were but the puppets of an almighty and inexorable power, endowed with reason and its attributes to fit them to play their parts in the scheme and destiny of the universe.

The art of acting is as old as Eden ; it springs from one of the inborn faculties of human nature. The power to delude, to deceive—this is the foundation of acting ; to pretend not to be what you are, or to personate a character which you are not ; and the deeper the deception, the higher the art. It is a moot point whether Eve had ever acted before she met the father of lies trailing his slimy length along the shimmering walks of Paradise. There can be no doubt, however, that she acted after she had fallen a victim to the serpent's wile ; so, it may be assumed, that whatever of wickedness has attached to the stage from its origin, as a human device to amuse or instruct, may readily be traced to the same baneful influence. This influence, so strong and marked at the present day, may be traced back then to Eve's memorable compact with the devil.

But let us visit Paradise for a moment or two to get at the root of things;—all things human spring from Paradise. Here is the pitiful narrative that marks the fall from grace, the final act in the undoing of the human race :—

"And the Lord God said to the woman—why hast thou done this ?" And she answered : "The serpent deceived me and I did eat."

Then, being deceived, and knowing she had been deceived, she went to Adam and drew him into the deceit.

Poor Eve ! She began badly, with the devil for instructor. He deluded her and taught her the art of deceit, drilled her in the part he would have her play, and she proved only too apt a pupil. When she went to Adam with the bitten apple—we will suppose she had not courage to pluck a second, and popular tongue always speaks of *the* apple—she was no longer the Eve God had made, His last and crowning triumph of creation, but a tool of Satan, who meanwhile wriggled his scaly lengths into an ecstatic knot of fiendish exultation. He had established a bond between himself and the woman. She went, therefore, unto her lord, playing the part the devil had taught her. Was it any wonder that with woman and the devil leagued against even his pristine integrity, Adam fell an easy victim ?

It is probable that, had not Satan appeared on the scene, there would have been no stage ; that in the world of original innocence there was no room for acting.

But, doubtless, his satanic majesty, delighted with the success of his first well-laid little tragedy, by which he acquired such a hold on poor humanity, saw far into the ages that were to be, and arranged his plans to make use of the stage for his own ends. He rules there widely now, and woman is his crowning attraction, his special instrument of moral ruin and destruction. This statement is strong ; but a summary and philosophic examination of a season's theatrical shows in any large American city, especially at theatres of a popular character, will afford the close observer ample food for reflection and justify the statement.

In the early days of the stage, and, paradoxical as it may seem, in less artificial ages, the danger to morals in having women appear on the boards to personate female character was recognized. Doubtless also their absence was due to the prevailing regard for female modesty and the antipathy to female publicity. When regular dialogues were introduced into the ancient Greek choruses, there was at first only one actor allowed to appear, and he was used for the representation of female

character. In Shakspeare's time, female characters were personated by pretty boys. But with the so-called Reformation came the so-called age and triumph of reason. Satan had bidden his time. The golden age of reason and the lawless triumph of uncontrolled nature had set in. The incongruity of having boys strut the boards in female attire was unnatural and intolerable, and soon the piping trebles mimicking sweet sopranos and soft contraltos were heard no more. Woman appeared on the stage ; she has never left it since. She is a strong, ruling, abiding influence for good or evil to-day, and her power and glory show no signs of diminution or satiety. She has grouped together many galaxies of pure, bright stars in the dramatic firmament, that will shine forever as the noblest instructors of mankind in true art ; but, on the other hand, she has crowded the stage continually with legions of tinselled shamelessness, who have acted as a corrupting and demoralizing influence on millions of the human race.

Public opinion, with regard to the stage as it is at the present day, has been summed up by impartial authority as follows:

"Since the Reformation, the morality of the stage has been fiercely debated. Most *reformed* churches have unsparingly condemned it, though not a few of their members have at all times patronized it, and some ministers have defended it. The most extreme views have been held. It has been praised as a 'School of morals' and denounced as the 'Gate of Hell.' The arguments alleged against it have been that the subject-matter of plays is often, if not generally, more or less profane or licentious ; that the gestures and attire of actors and actresses are not chaste ; that the associations of the theatre are demoralizing ; and that its influence as a whole can be shown to be pernicious, especially to youth. To this it has been replied that the theatre always has existed, and always will exist, and that it is the duty of the Church to reform it. This again has been replied to, and so the battle goes on, ever and anon breaking out with renewed fury. At the present time, it can hardly be said that the stage is advancing either intellectually or morally."

The writer of the foregoing summary, it may be observed, makes mention of the attitude of only the *reformed* churches towards the stage ; he has nothing to say of that of the Catholic Church, which, it may be truthfully assumed, has a greater interest at stake with reference to the morality of the stage than all the so-called *reformed* churches together. In this series of articles it will be shown what part the Catholic Church actually took in the development, growth and direction of the stage, so long as it was exclusively under her control ; that she has pointed out, preached against, systematically and unreservedly condemned all—and there has ever been much—that is in any way detrimental to religion or morals, the annals of her pulpits and libraries unmistakably show. That the stage, as it exists at the present time, is a mighty instrument for good or evil, is universally conceded ; that it might be made the instrument of much that is good and elevating, is at once apparent ; that it is the instrument of much that is evil, must be regretfully acknowledged. In short, it may be summed up on the whole as a mighty, living, ever acting force to be reckoned with by moralists and religious teachers. The question as to whether the stage was ever any worse, morally and religiously, than it is to-day, is of no practical account towards its regeneration and purification. Morally and religiously, it is bad enough ; can it be made better, and how ? These are the problems of moment requiring consideration and solution. These questions, however, are only incidentally, though in a certain measure also objectively and finally, the aim and purpose of this series of articles, which are designed rather to be didactic and critical than as offering any formal plan for the immediate betterment of the moral and religious conditions of the stage. The object, in brief, will be, from a review of the history of the stage in past ages and from the examination of the stage as it is to-day, to arrive at certain definite conclusions that may prove of service in the solution of the practical questions already advanced, namely—can the stage be made better, and how ?

The history of the stage would comprise the history of the

whole enormous field of dramatic literature of every country. Although almost inseparably connected with one another, in the natural and logical order of things, the drama precedes the stage. The process seems to be thus: the exercise of the universal human faculty of imitation finding expression in mimicry, which even children possess in a marked degree. We could conceive even of Cain and Abel unfilially imitating and mimicking the acts and tones of their parents for want of other subjects; then dialogues arranged and connected into a literary unit; finally, dialogues formed on a definite plan bearing on a central, fixed subject into a play: the play would suggest the theatre. Consequently, the drama is as old as society itself, while the theatre ranks amongst the most ancient structures erected by man.

Rising to a higher plane in the evolution of dramatic literature, epic or heroic poetry would antecede purely dramatic poetry—the drama, as its name implies—from the Greek word, *δρᾶω*, to act—being a prose or poetic composition framed for the purpose of being acted. Homer, the father of epic poetry and the model of the ages, could reasonably and justly be styled the father of the drama as known to Europe and America. The Iliad has all the elements of the genuine drama—the grand old speeches being placed in an elaborate series of word-painted scenes. Make, paint and arrange the scenes and the machinery of this the greatest of epic poems according to Homer's splendid descriptions and specifications; let his speeches be declaimed by the grandest actors and actresses that tread the boards to-day, and the god-like heroes and the heroines of the Iliad would spring to life and the world be startled by a sublime dramatic and spectacular production of the fall of the age-famous City of Troy. Pope, in the postscript to his "Homer," says that the whole structure of that work is dramatic and full of action. Dramatic poetry, in its most general signification, represents actions, which are not stately narratives, as in epic poetry, or which do not aim at the musical expression by language of mental emotions, as in lyric poetry. The drama

consists of an impersonal representation by the dramatist, of an animated conversation of various individuals, from whose speech the movement of the story is to be gathered. Where or in what country the first drama appeared and the first theatre was erected, it is impossible to say. India and China are civilizations that date a long way back of Rome and Greece. They have long possessed a drama of a marked and separate individuality, as well as of undoubted originality. But to neither source does the modern stage seem to be indebted to any extent.

Our first written record of the drama, as known to European civilization, comes from ancient Greek writers, who say that it originated in the Donyasian Dithyrambics—ancient Greek lyric poems characterized by loftiness and excessive vehemence of style, and sung at the festivals of Bacchus five or six centuries before the Christian era. In the absence of accurate information on this point, the critic of the present day would possibly seek the true source of the foundation of the drama in the dramatic dialogues of the Book of Job—a divine poem written ages before the Greeks had a concrete nationality. This book of four characters, Job and his three friends, Eliphaz the Themanite, and Baldad the Suhite, and Sophar the Moamathite, has all the elements of a drama, and it may be regarded as the first drama known to have been committed to writing. For its structure and character, the Bible must be reference. But it may be said *en passant* that the Church looks upon Job as a real personage, whereas many scholars, purely literary, prefer to consider him as merely a fictitious personage, and the Book of Job as a great dramatic poem built on a basis of historical tradition. By these latter it is assumed that Job is a real person in precisely the same sense as the Hamlet of Shakspeare is a real person, *i. e.*, for each there is a certain genuine groundwork of antique fact ; but some of the incidents, together with the sentiments and speeches recorded, are purely imaginative. Who the author was and where he lived, have not been determined with exactitude. Some critics make him anterior to Moses ; some say Moses ; some Job himself ; so that the first great dramatist appearing in

the domain of written history is simply not to be named with any degree of certainty.

It may then be logically deduced that the drama had its inception in the very earliest ages of civilization ; for it is scarcely possible to entertain the idea that all the great nations of antiquity that had passed away prior to the period of the Greeks could have been total strangers to dramatic representation, or the mimic art in some form, crude though it might have been. The elements of the drama are to some extent the elements of everyday life ; and hence the danger of disposing so summarily of its lost or unrecorded traditions, and of tracing its origin to a people so comparatively modern as those of ancient Greece.

But so far as the drama, as it has appeared and prevailed in Europe, is concerned, Greece—and Rome upon Grecian models—may be justly regarded as its birthplace ; and it can be traced in its two grand divisions of tragedy and comedy back to nearly 1000 B. C. It is Aristophanes, the father of Greek comedy, Æschylus, the father of Greek tragedy, Sophocles, and Euripides, who were the models of the modern drama.

(To be Continued.)

A COMPARATIVE STUDY OF FRENCH AND SHAKSPERIAN TRAGEDY

BY JEAN F. P. DES GARENNES, A. M., LL. M.

IV.

TO fully grasp the situation and plot of "Athalie," it is necessary to bear in mind that the kingdom of Juda was composed of two tribes, the tribe of Juda and that of Benjamin; while the other ten tribes, who had rebelled against Roboam, constituted the kingdom of Israel. As the kings of Juda were of the house of David, and as the city and temple of Jerusalem fell to their share, all priests and levites withdrew with them and remained attached to them; for since the completion of the temple of Jerusalem, it was prohibited to offer sacrifice anywhere else. Therefore the legitimate cult or worship was restricted to Juda. The ten tribes, save a very few individual exceptions, were either idolaters or schismatics.

Now, the action of the drama takes place in the temple itself. The events which have preceded the opening of the play are as follows:—

Joram, king of Juda, son of Josaphat, and seventh king of the race of David, married Athalie, daughter of Achab and of Jezabel, who reigned in Israel, and were notorious, particularly Jezabel, for their bloody persecution of the prophets. Athalie, whose impiety rivalled her mother's, soon succeeded in making an idolater of her husband, and even had a temple built in Jerusalem to Baal, the god of the country of Tyre and of Sidon, wherein Jezabel had been born. Joram saw all the princes, his children, with the sole exception of Ochozias, perish by the hands of the Arabs and Philistines. He himself died of a long and painful malady. But his horrible death did not deter Ochozias from emulating his wicked course, as well as that of his own mother, Athalie. Having gone on a visit to Jehu, King

of Israel and brother to Athalie, this Ochozias was caught in the destruction of the house of Achab, and was killed by order of Jehu. The latter exterminated the entire posterity of Achab, and caused his wife, Jezabel, mother of Athalie, to be thrown from a window, when, in accordance with the prophecy of the prophet Eli, she was devoured by dogs among the vines of that same Naboth whom she had put to death in order to seize his inheritance. Then it was that Athalie, learning in Jerusalem of all these massacres, undertook to destroy completely the royal race of David by putting to death all the children of Ochozias, her own grandchildren. Fortunately Josabeth, sister of Ochozias and daughter of Joram, but from another mother than Athalie, arrived as the princes, her nephews, were being slaughtered. She was successful in carrying away from the group of dying children the little Joas, still a suckling babe, whom she sent and entrusted, together with its nurse, to the high-priest, her husband. The latter concealed them both in the Temple, wherein the child was secretly raised until the day on which it was proclaimed King of Juda.

It is about this time that the play opens. The child, according to Racine, is about nine years of age.

This work was first produced on the third day of March, in the year 1716, by the young ladies of Saint-Cyr, for whom, at the request of the famous Madame de Maintenon, the poet had written it.

The first scene shows us the high-priest, with stout faith and manly conviction, reassuring the troubled Abner, an officer of the royal troops, who expresses doubt as to the further care of these and of the kingdom by the God who seems to have forsaken them, and who utters his fear that the treacherous Athalie may even then be plotting against the nation, the temple and its priests. Josabeth is present, and relates anew to the high-priest the history of the child's rescue :—

“ Alas, the horrible state in which Heaven presented him to me recurs every moment to frighten my spirit. The room was filled with slain princes. Athalie, implacable and with poniard

"in hand, stood amid her barbarous soldiery, animating the carnage. Suddenly Joas, left for dead, struck my view. I still behold even now his frenzied, appalled nurse, who bravely, but in vain, had thrown before the executioners her devoted body, and who, weakened and crushed, held him prone on her breast. I took him, all bloody. My tears, bathing his visage, recalled him to consciousness, and, whether from fright or from a desire to caress me, his innocent arms pressed about me. Great God, let not my devotion prove fatal to him. He is the precious seed of the faithful David. Nourished in Thy abode, taught the love of Thy law, he knows no other Father than Thee. If now, when about to attack a homicidal queen, my faith wavers in the face of peril, if flesh and blood thus troubled this day share too heavily in these tears which I shed for him, keep safe, spare the heir of Thy saintly promises, and punish none but me for all my weakness."

"Your tears, Josabeth," replies the high-priest, "are in no wise criminal, but God wants us to trust in His paternal care. He is not blind in anger to visit punishment upon the son for the father's wickedness.....Two infidel kings in turn have defied Him. A sovereign must now be raised upon that throne who shall know that God Himself, by the hands of His priests, has restored him to the majesty of his fathers, has rescued him through them from the tomb of oblivion, and once more has inflamed David's deadened torch."

Then does the poet direct his chorus (for we find here a chorus after the manner of the Greek tragedians) into a pæan of praise and a *Te Deum* of love to the God on High, whose mighty Providence is made to pervade the whole atmosphere of the play, and whose rightful vengeance against the enemies of His Temple is the necessary corner-stone of the drama's whole structure.

Suddenly Athalie, the dreaded Athalie, is seen to make her way into the Temple. The ceremonious ritual was just about to commence, but the sight of this woman appals all save the high-priest, who in fearless tones summons her no longer to

profane by her presence the holy place. She goes, but not until she has caught a glimpse of Joas, who, under the name of Elician, serves the high-priest at the altar as acolyte. A feeling of terror transfixes her features. The view of that child seems to fill her with a strange, uncontrollable fear, and as she withdraws from the sacred edifice, we learn from her own lips the cause of her dread. She has seen that child before, amid the horrors of a terrifying dream. This dream, which haunts her soul and tortures her heart, will not let her rest until she has cleared up the enigma of that mysterious child's identity.

She sends a message to the high-priest that she must have Joas in hostage, or her soldiers will destroy the Temple. But the Pontiff is a man of God. Strong in his faith, he refuses to deliver the child into the hands of its hating enemy, and prepares to defend the Temple with his followers and levites. He declares his willingness, however, to let her see the boy; and when she arrives, in accordance with this invitation, a curtain is drawn to let this designing woman behold the child sitting on the throne of Juda, as the rightful king whose power and authority she has usurped. A quick and short combat ensues, in which the supporters of Joas put to flight those of Athalie's retainers who refuse to recognize the lawful sovereign, and Athalie herself perishes in her own blood.

It is impossible, without reading this entire play for one's self and reading it in the vernacular, to form an adequate conception of its finished, consummate beauty. But we have said enough to show that the trend is absolutely dissimilar from that followed by the poet before his retirement from the more turbulent stage; and we now turn to the play of Esther, to find a further development of his genius along lines which prove that its versatility was in no wise a weakening of its power or an impairment of its truth.

The biblical reader is already familiar with the subject of Esther. She is the niece of Mardochee, a saintly old Hebrew, who has been father and mother to her since the death of her own parents, and who has reared her in virtue and in the love of God and of her race.

It so happens that Assuerus, King of Persia, is looking for a bride to share with him the throne as queen, and that from the numerous maidens assembled his choice falls on our humble heroine. Mardochee, her uncle, induces her to accept the honor, for the sake of the influence which she will thus acquire and which she may wield for the benefit of her people. For this motive alone she is prevailed upon to don a dignity which her modesty and virtue would otherwise render most distasteful. But, acting on her uncle's suggestion, she refrains from then disclosing to the king her Jewish birth and parentage, although she quietly and discreetly surrounds herself in the palace with other maidens of her faith and nationality.

Such is the situation when Mardochee suddenly comes to his niece, and presents before her dazed eyes the decree signed by the king, her husband, at the instigation of the false Aman. According to this decree, all Hebrews are to be exterminated at one fell blow. All must perish, and that within a delay of ten days. The moment has come when she must dare to proclaim to the king her complete identity.

Now, sentence of death threatens Esther if she enter the ruler's presence unbidden. Her first thought is of this cruel law. But she need only be thrilled by the heroic accents in which her aged uncle recalls to her the lessons and principles which all her life he has inculcated into her heart. Bravely she determines to prove herself worthy of her devoted tutor, and in a prayer of great beauty she offers herself to her God as a sacrifice for her race, and asks courage to consummate the generous act. There is something sublimely consoling about this simple, child-like and trusting invocation, in this heart to heart intercourse between the creature and the Creator, which Racine had never before given to the stage, and which neither Corneille nor Shakspeare ever approached.

As we have said, the order of extermination had been obtained by Aman, the king's principal minister, an Amalecite, a man of fortune and of low instincts. But the poet, enhancing the interest of the play, represents this step on Aman's part as

a personal vengeance against Mardochee, the old man whom alone, of all men, his arrogant spirit has been unable to subdue, whom his prestige has been powerless to weaken, whom his threats have never availed to intimidate.

But Mardochee, a short time previously, saved the life of the sovereign by the discovery and revelation of a plot for his assassination. He has declined so far all advances made him by the king looking to a recompense for his loyalty and devotion; and the latter, in magnificent lines which I fain would quote here, deploras the monopolizing demands of flattering courtiers which impede the immediate rewarding of his saviour. He inquires as to Mardochee's whereabouts, and learns his name and nationality.

Aman arrives on the scene. Assuerus, honestly desirous to lavish on Mardochee the fullest measure of reward, adroitly questions Aman as to the best and most efficient manner of honoring an esteemed and beloved subject. The courtier, never doubting that he himself is the subject in question, does not give a half-hearted answer. Nothing will do, in his judgment, short of royal honors, a triumphal ride through the city in purple array, under the escort of the most powerful official in the kingdom. Imagine his discomfiture and rage when he is told that this must be carried out for the hated Mardochee, and that he himself, Aman, is to perform the duty of escort.

Esther, in the meantime, braves the law of the land, and presents herself before her royal husband. Her first fears soon melt in the warming glow of his affectionate greeting. Before making known to him her request, she asks that Aman be summoned before him. The king is much troubled, but orders that her wish be complied with. Then it is that before Aman she declares to the king her religion, and pleads the cause of her people. Nothing can surpass the grandeur and eloquence of this passage.

Assuerus discovers the deception of which in the past he has been the unconscious victim. Aman, disgraced, with the abject servility of a degenerate soul trembling before the prospect of


just retribution, falls at the feet of Esther and implores her to save him. But the king's indignation brooks no pardon, and Assuerus sends his false minister to the violent death which the latter had planned and prepared for Mardochee.

And now that we must close our little series, we realize, with genuine regret, that there are numerous points of discussion in the comparative study of the French and Shaksperian schools of tragedy which we have been compelled to leave untouched. There are still many interesting side lights which might be thrown upon this most fascinating canvas. Indeed, we might run through the entire scale of traits and characteristics which make up and constitute that harmonic whole which we call a people, a race, and for each note of the full diapason we could find a responsive chord, an individual and distinguishing tone, in the tragic chant of each nation. We could see how in turn the melody, thus differing in character, thrilled with a different thrill those to whom it was addressed ; what varied influence it has had on the taste and customs, on the moral, intellectual and social development of each people. We could open vistas and horizons of which these limited talks have permitted but the merest sort of an introductory sketch. Yet, most incomplete though this sketch be, our purpose will have been accomplished if it stimulate, on the reader's part, a stronger interest in the study of the French masters of tragedy.

The realms of universal literature are so vast, they stretch out before us in such limitless expanse of thought, that the intellectual traveller soon becomes a delighted tourist ; and as nothing is better calculated to give the true, the rational patriot a just, and consequently a solid appreciation of his native land, than occasional excursions abroad, and judicious, impartial observation of foreign lands and foreign life, so we could not better learn our own literature, our own writers, we could not more surely arrive at a full comprehension of those men whom we regard as our exponents of thought, than by inquiring, through contrast with foreign masters, into those peculiar traits which individualize them and make them what they are.

Our excursion has been both rapid and short ; *i. e.*, though we have travelled quickly, we have covered but a slight portion of the ground. Yet we have discovered commanding heights—heights to which I hope we shall return on some future occasion, for they are mountain summits in the field of literature—summits which stand crowned with the eternal snows of a pure, radiant genius—summits on which the sun of fame shall never set, and which shall endure, reflecting the light of future generations long after the darkness of oblivion will have engulfed and entombed all in the valleys below.

THE END.



SEA BIRDS

MARY WINEFRIDE BEAUFORT

Across Ontario we sailed one day,
While in our wake a waste of waters lay ;
O'er the white wavelets, singing their wild song,
Sea-birds were hov'ring, as we sped along.

Outside the Ark, the Church, there hover still
Wild sea-birds who must roam the world at will ;
Close to the vessel's side, we pray Thee keep
These, Lord, from perils of the awful deep.

From the great ship may bread on waters cast
Feed our wild sea-birds, bring them safe at last
Within Thy Ark. Oh ! may they find their nest !
Within Thy Church their weary wings to rest.

CHAMPLAIN READING UNION

It is the intention to extend this department in future issues of *THE CHAMPLAIN EDUCATOR*, in the hope that it may prove of much practical value and assistance to both teachers and students.

THE SOCIAL REVOLUTION.

A COURSE OF HISTORICAL READING: FIRST MONTH, OCTOBER—
GUGGENBERGER'S CHRISTIAN ERA, VOLUME III

FROM THE PEACE OF AACHEN, 1668, TO THE PEACE OF
VIENNA, 1738

THIS paper is to introduce to our readers the third volume of the historical work which we have chosen for our special study. But historical events, following the law of continuity, never break off abruptly in any given period. In every period we have to go back to an earlier period for the causes that explain contemporary complications, and we will find in the period of which we treat the germs and beginnings of later developments. Therefore, this paper has also to serve as a transition from the age of Louis XIV, who for over forty years personally controlled the politics of Europe, to the age of the Empress-queen, Maria Theresa of Austria, and Frederic II of Prussia, whose conflicting claims kept Europe for another forty years in a turmoil of successive wars, and flung the torch of devastation into every continent of the globe. Following the usual method adopted in these papers, the purely military operations, such as battles, sieges, etc., are left to the option of the student, and may be culled either from the text or the synoptical tables. It will be sufficient to indicate the respective pages. What will chiefly concern us in this number, are the *causes* of those wars, and the effects they produced on the geography of Europe and other continents involved in them, by the respective treaties of peace. For the general state of European

politics in the period of Louis XIV, see Vol. II, nos. 554-578, where special attention should be paid to the character of Emperor Leopold I (554) and King Louis XIV (555).

The wars and treaties of peace to be briefly considered here are:—

First Week

IN THE WEST

1. The first War of Spoliation, 1667 and 1668, with the Peace of Aachen (II, no. 565-570).
2. The second War of Spoliation, 1672-1679, and the Peace of Nymwegen (II, 571-580).
3. The third War of Spoliation, or the War of the Palatine Succession, with the Peace of Ryswick, 1688-1697 (II, 604-618).
4. The War of the Spanish Succession, 1701-1714, terminated by the Peace of Utrecht (II, 631-646).
5. The War between Spain and Austria, 1717-1720 (Vol. III, no. 39, and p. 29).

IN THE EAST AND NORTH-EAST

1. The Turkish Wars of Leopold I and the Peace of Carlowitz, 1661-1699 (II, 619-630).
2. The Great Northern War, with the different treaties of peace following it, 1700-1721 (Vol. III, nos. 16-36; pp. 103 and 104).
3. War of the Turks between Venice and Austria, 1714-1718, and the Treaties of Passarowitz and Belgrade (III, no. 38, pp. 104 and 105).
4. War of the Polish Succession, 1733-1735, with its extension to Western Europe, and the Peace of Vienna, 1738 (Vol. III, nos. 41 and 42).

1. Louis XIV's first War of Spoliation, also called War of Devolution, against the Spanish Netherlands, stopped by the Triple Alliance (Holland, England and Sweden) and concluded by the Peace of Aachen, 1668.

Questions: State the causes of this war (II, 565-566). What was the Right of Devolution, and how far did it legally extend?

How did Louis XIV apply this right ? What was the flaw in his claim ? (II, 566). How was the Peace of Aachen brought about ? (568). What territorial changes were made in the Peace of Aachen ? (569).

As to the military part, see text, 567 ; tables, pp. 461 and 462. As to the influence of these events on English History (see last paper of this series, and no. 570).

Second Week

2. The second War of Spoliation of Louis XIV, allied with Charles II of England and with Sweden, was waged against Holland, later supported by the first great Coalition (the Emperor Leopold I, Spain, the Dutch Republic, Brandenburg, Denmark, Sweden and the Duke of Lorraine). By the Peace of Westminster, 1673, England gave up her alliance with France and settled with the Dutch Republic. The Peace of Nymwegen, 1678-79, terminated the war. (Campaigns, 571, 573-576 ; tables, p. 462).

Questions : Detail the causes of this war (570-571). What reaction set in in Holland in consequence of the war ? (572 ; compare 558). What circumstances delayed the conclusion of peace ? (577). Characterize the action of the merchant party in Holland, concluding a separate peace with France (577). What terms were granted in the Peace of Nymwegen to Holland?—to Spain?—to the Emperor?—to the Elector of Brandenburg ? (577-578). Describe the object, the methods, the extent, of the so-called Reunions (579, 580).

3. The War of the Palatine Succession was waged by Louis XIV, allied with James II as King of Ireland, against the (second) Grand Alliance, (the Emperor, William III of England, Holland, Spain, and the Duke of Savoy). The military operations, see nos. 605, 607, 609, 610, 612-614 ; tables, pp. 462, 463.

Questions : What were the causes leading to this war ? (604). What were the open, what the secret, clauses of the Grand Alliance ? (606). What agreements were made between William III and the Irish patriots in the Treaty of Limerick ? (611).

Why is Limerick known as the "City of the Violated Treaty"? (611). What was the extent of William's "Plantation" in Ireland?

What were the reasons that Louis XIV, since 1694, became desirous of peace?

Which was the first Power to betray the Grand Alliance, and how? (614). Who were the next allies to break away from the Grand Alliance against their sworn obligations? (615). State the terms of the Peace of Ryswick with Holland, England, Spain, Germany (616, 617). What territories were definitely separated from the Empire? (617). What is the so-called Ryswick clause? (618).

Third Week

4. The War of the Spanish Succession was waged by Louis XIV and his allies, Philip V, the first Bourbon king of Spain, the Electors of Bavaria and Köln, the Duke of Mantua, and the Hungarian rebels under Rakoczy, Prince of Transylvania, against Austria, England, Holland, the Electors of Brandenburg and the Palatinate, etc., Portugal and the Duke of Savoy. (Military affairs, see nos. 638-641; tables, pp. 463-464).

Detail the causes of the great war: (1) The marriage of Louis XIV with Maria Theresa of Spain (p. 347, no. 486). (2) The will of Philip IV, King of Spain (p. 407, no. 565). (3) The precarious health of the childless Charles II, last Hapsburg King of Spain (p. 435, no. 614). (4) The rise of three claimants to the Spanish throne before the death of Charles II (no. 631).—What influence had the question of the balance of power in Europe on the selection of the claimants? (632). By what intrigues and persuasions was Charles II induced on his deathbed to will the Spanish inheritance to Philip of Anjou, the grandson of Louis XIV? (633). Under what circumstances did Philip V ascend the throne of Spain? (634). What was the object of the Grand Alliance, and who were its three most prominent managers? (635). What mistake did the allies commit in the negotiations with Louis in 1709? (641).

What two events changed the desperate situation of Louis XIV in his favor ? How was the fall of the Whig ministry brought about ? What policy favorable to France was adopted by the Tory ministry ? By whom was it led ? (642-643). What influence did the death of Emperor Joseph I exercise on the situation ? (Archduke Charles, becoming Emperor, could not retain his claim to the Spanish throne, as the maritime power would not consent to a union of Austria and Spain.) (643). By what agreement of the allies was the Grand Alliance practically dissolved ? (644). What events induced Louis XIV to drop his plan of eventually uniting France and Spain ? (644). What were the terms of the *separate* treaties called the Peace of Utrecht (645). and the terms of the Treaties of Rastadt and Baden ? (II, 646). (5) War between Spain and Austria, 1717-1720 (Vol. III, no. 39, p. 29). Point out the causes of this war (Vol. III, no. 39). How was the Peace of Utrecht modified in the pacification of the Quadruple Alliance ? (no. 39, p. 29).

IN THE EAST AND NORTH-EAST

1. The Turkish Wars of Leopold I.

Questions : What were the causes of the first Turkish War ? (II, 619). What unsatisfactory agreement was reached in the following truce ? (619). What were the causes of the second Turkish War ? (620). Who were the three most prominent men in the defense of Christendom ? (622). Describe the Siege of Vienna and the Battle of Kahlenburg (623 and 624). What was the result of the battle ? (624). Who were the members, who the protector and arbiter, and what the conditions of the second Holy League against the Turks ? (625). (The first Holy League against the Turks, see this Vol., no 345 ; the further campaigns in the Turkish wars, nos. 626-629).

What were the terms of the Peace of Carlowitz between the Holy League and Turkey ?

Fourth Week

2. The Great Northern War. What was the first dynasty in Russia ? Who was the creator of the Russian state ? With

whom became the House of Rurik extinct ? What house followed after an interval of anarchy ? (Vol. III, 16). How did Peter the Great become sole Czar of the Russian Empire ? (17). How and by whom was Czar Peter educated ? (18 and 19). What reforms did he institute in the lives of the Russians (20), in the army (20), in the administration ? What were the drawbacks of his system of administration ? (21). What were the reforms in the Russian Church ? (22). How were his reforms received ? (23). Exhibit the character and private life of Czar Peter (24).

What were the causes of the Great Northern War ? (25). Who were the members of the Northern League ? (25). What was the character of Charles XII, King of Sweden ? (26). Which were the terms of the Peace of Travendal that terminated the short Danish campaign ? (27). What battle gave European renown to the young King of Sweden ? (28). What was Charles XII's great mistake in the Polish campaign ? Describe the split in the Polish nation brought about by the Associations of Warsaw and Sandomier, and the rival kings supported by the respective Associations ? (29). What were the terms of the Peace of Alt-Ranstadt, terminating Charles XII's Saxon campaign ? (30). When and how was St. Petersburg founded ? (31).

Who were the Cossacks ? What were the consequences of the battle of Pultowa for Charles personally, for Sweden, for Russia ? (32). What forced Czar Peter, in his war with Turkey, to conclude the Peace of the Pruth, and what were the terms of this agreement ? (33). What powers joined the Northern Alliance in 1714 ? (34). What were the terms of the treaties of peace concluded by Sweden with the different members of the Northern Alliance, 1719-1721 ? (Treaties of Stockholm and Friedrichsburg ; Peace of Nystadt ; 36, p. 104 ; brief notice of the campaigns of the Great Northern War, see pp. 103 and 104).

3. War of the Turks with Venice and Austria, 1714-18. Causes. How was the Peace of Carlowitz modified by the Treaties of Passarowitz and Belgrade ? (Vol. III, no. 38, pp. 104 and 105).

4. War of the Polish Succession (III, 41 and 42). Causes.

How were the different powers allied in the question of the Polish Succession ? What induced Emperor Charles VI to join the Northern Alliance ?¹ What is the Pragmatic Sanction ? (no. 40). How was the Polish Succession settled ? (41). How was the Peace of Utrecht modified in the Peace of Vienna ? (42).

The question of the Hanoverian or Protestant Succession in England, and other penal codes inaugurated by William III, and extended by Queen Anne and the Georges, will be treated in a later paper in connection with the history of England and Ireland.

A STUDY OF LOWELL'S VISION OF SIR LAUNFAL

The Author.—James Russell Lowell was born at Cambridge, Mass., Feb. 22d, 1819. His first American ancestor was Percival Lowell, who sailed from Bristol, England, in 1639, for the New World, and settled at Newbury. He was educated at a small private school near his home, Elmwood, and at Harvard. As a student, he was of a quiet, retiring nature and extremely fond of reading. He read widely, but without system. He was accustomed to say that at college he read almost everything except the college text-books.

In 1843, at the age of 24, he published his first volume of poems; but his first real literary success was attained by the "Biglow Papers," a series of poems in the Yankee dialect, dealing humorously and satirically with the great dispute over the slave question, which was just then at fever height. Lowell was a strong abolitionist, and the "Biglow Papers" were of immense service to the party of reform.

In 1844 Lowell married Miss Maria White of Watertown, near Cambridge. In 1853 Mrs. Lowell died, her death drawing from Longfellow an exquisite poem.

Before 1849 he had published two other volumes of poetry, and the "Fable for Critics," a series of lively sketches of American authors. He succeeded Longfellow as professor of modern lan-

¹ Correct the erratum on p. 25, line 11, and read Charles VI instead of Charles XII.

guages at Harvard, and was immensely popular with his classes.

In 1857 Lowell married a second wife, Miss Frances Dunlap, of Portland, Maine.

In 1877 he was appointed Minister to Spain, and in 1880 was transferred to England, where for five years he represented the United States with a supreme tact which it is safe to say has been equalled by no other modern diplomatist. In 1885 he retired to Elmwood, where he lived for the remainder of his life, still writing and occasionally lecturing. He died in 1891, sincerely mourned by all English-speaking peoples. The extraordinary honor of having a service held in his memory at Westminster Abbey shows the deep impress he left on the hearts of the English people.

James Russell Lowell may be looked upon as a purely American product, and is a standing example that a literary character founded and developed on purely American inspiration and ideals can rise to the highest heights of literary culture and scholarship. Lowell's was a many-sided genius—poet, politician, critic, diplomatist. Perfect as some of his verses are, as critic and diplomatist he won a wider fame; as critic, he was perhaps unequalled in his time.

Lowell as a Poet.—From the perfection of his verse and his consummate art of expression, Lowell has, not inaptly, been called "a literary man's poet." He is certainly a poet of nature. "The charm of Lowell's outdoor verse lies in its spontaneity; he loves nature with a childlike joy. He represents largely in his poetry New England, her loyalty and moral purpose, and seeing beauty in her garb and speech, his poetry has the strength, the tenderness, and the defects of the Down-East temper."

The Vision of Sir Launfal.—History of the Vision.—This exquisite poem was written in 1848, when Lowell had reached the height and fullest vigor of his poetic power. He is said to have written it when he was in a sort of fine phrenzy, composing the whole poem in the space of 48 hours, during which he hardly ate or slept. This can readily be credited, in view of its uniformity of conception and design as well as of sustained literary excellence. This poem at once became popular, and has remained one of the brightest gems in American poetry. It marks a return to poetry as poetry, and is a

sign that the author was groping for a theme equal to his reserved strength.

Analysis of Vision.—The construction of the poem is two-fold: the presentation of two phases of nature, summer and winter, in the preludes; and the running of a misty legend in the body of the poem. It really is a landscape-poem, of which the lovely passage beginning, "And what is so rare as a day in June?" and the wintry prelude to part second, are the specific features. Each prelude forms a unique and appropriate setting for each part of the legend itself. The poem might be described as two beautifully framed pictures, the preludes being the frames, and the first and second parts the pictures. The preludes are allegorical of the parts, and prepare the mind of the reader for the two parts of the story. The author says:—"The plot (if I may give that name to anything so slight) of the poem is my own, and to serve its purposes I have enlarged the circle of competition in search of the miraculous cup (the Holy Grail), in such a manner as to include, not only other persons than the heroes of the Round Table, but also a period of time subsequent to the date of King Arthur's reign."

Prelude to Part First.—The introduction, to verse, "And June may be had by the poorest comer," leading smoothly and artistically to the prelude proper. Description of summer, to verse, "Remembered the keeping of his vow," leading to Part First. The transition is marked and elaborate.

Part First.—I. Sir Launfal, under a vow to seek the Holy Grail, goes to sleep, in the hope that a vision may be vouchsafed him that will enable him to find it. II describes the castle in the early summer morning. III and IV describe Sir Launfal as he sets out on his quest. V. Sir Launfal meets the leper beggar at his gate and tosses him an alms in scorn. VI. The leper refuses the alms, on account of the scornful way in which it was given. The keynote of the poem, verse, "He gives nothing but worthless gold" to "To the soul that was starving in darkness before."

Prelude to Part Second.—Description of winter outside the castle walls, down to verse, "By the elfin builders of the forest." Description of Christmas within the castle down to verse, "Like

herds of startled deer." Sir Launfal is turned away from his own castle gate ; the nemesis, pride goes before a fall.

Part Second.—I describes a winter morning. II. Sir Launfal old, suffering, poor, turns away from his own gate. III. His sad musings on his quest. IV. He again meets a leper beggar. V. Sir Launfal offers the leper an alms for the sake of Christ. VI. Sir Launfal identifies the leper and shares with him his last crust. VII. The revelation—Christ in the guise of the leper. VIII. Christ shows Sir Launfal what and where is the Holy Grail. IX. Sir Launfal awakes with the words : " The Grail in my castle here is found." X. The conclusion.—The lessons taught Sir Launfal—and all Christian men—by the vision.

The student should read the poem with a view to telling the story, its meaning, and the great lesson it teaches, analyzing so as to see how the parts are related to one another and to the whole.

Summary.—The Holy Grail, according to the meaning of the poem, is the cup of cold water given to the leper in the name of, and for the sake of Christ ; in the larger, wider sense, it is the charity and hospitality that all have it in their power to dispense, according to their means and position in life.

Questions and Suggestions.—What is the underlying thought of the poem—the message it brings from the poet to men ? Select the passage in which this thought is most plainly stated. What bearing on the poem has the description of the organist ? What parts of the poem are indicated by the " faint auroral flushes " ? What is the prevailing figure in the first stanza ? What is the allusion to Sinai ? Why Druid wood ? What rebukes are administered in the third stanza ? Which is the most striking verse in the third stanza ? Show how the process from the general to the particular is illustrated in the first four stanzas. What value has the description of a day in June in the poem ? What literary purpose does it serve ? Select and name the figures used in the fourth stanza. Examine the use of " startles," " atilt," " nice."

Stanza 5.—Show how the figure of the tide runs throughout the stanza. This stanza shows the author's sympathy with nature ; show how. This is a picture of summer—where ? In what

country was Sir Launfal's castle? Does the maize sprout—does the robin plaster its nest in Sir Launfal's country? What are the harbingers of summer? What is the new wine of the year?

Stanza 6.—Why is it easy now for the heart to be true? Why sulphurous rifts of passion? Note the effect of the concluding figures and of contrast. Is Sir Launfal's vow supposed to be recent or old? Give reasons.

Part First.—I. What insight into Sir Launfal's character and feeling does "richest mail" give? Why did he sleep on rushes? What is the figure in day creating the world? This stanza forms the introduction to the story proper. II. How is the contrast with the castle indicated? What does the churlish castle typify? What are summer's pavilions? III. Explain—drawbridge charger, maiden, knight, shafts, lightsome, locust leaf, unscarred mail, Holy Grail. IV. Why was morning in the young knight's heart? Why is the castle pictured as gloomy? Describe the pitcher plant's cup. V. Why did the poet choose a leper? Was Sir Launfal's repulsion unnatural? What was Sir Launfal's fault in his treatment of the leper? VI. Why did the leper refuse the alms? Is it wrong to give from a sense of duty? What constitutes a true alms? What is "thread" of the all-sustaining beauty?

Prelude to Part Second.—*Stanza 1.*—Show how the poet uses contrast. Compare second prelude with the first. What purpose does this description of winter serve? What is the prevailing figure in this stanza? Other figures? *Stanza 2.*—Compare the outdoor scene with the one indoors. Explain—corbel, Yule-log, locust. *Stanza 3.*—What is the burthen of this stanza? *Stanza 4.*—What is the most pathetic touch in this stanza?

Part Second.—I. Compare the morning descriptions in the First and Second Parts. What other contrast is implied? II. Compare the Sir Launfal in the two parts. What indicates the outward difference, what the inward? III. What connection has Sir Launfal's musing with the poem? What are the telling details of the picture? IV. What remarkable transition is there in this stanza? What is the aptness of rain-blanching? Compare with the former description of the leper. V. What is the difference of feeling in Sir

Launfal? What has brought it about? VI. What was the effect of the leper's look on Sir Launfal? How does he show his repentance? Was the food actually changed? If so, what does the change call to mind? VII. Who was the leper? Mark the beauty of the revelation. VIII. Point out and explain the similes in this stanza. What lines give the main thought of the poem? IX. What is the effect of the vision on Sir Launfal? X. Contrast the castle now with the castle before the vision.

Subjects for Short Themes:

What is the real lesson of the poem?

Tell briefly the story of Sir Launfal.

Compare the Sir Launfal who meets the leper the first time with the Sir Launfal when he meets the leper the second time.

How far may the lesson of the poem be applied to modern circumstances?

Is the inward summer generally shown in the outward life?

The heart is tried by pain : demonstrate the truth of this by a consideration of the poem.

Pride goes before a fall : demonstrate this.

The vision of Sir Launfal is a poem of contrasts : show how this is true.

The vision is a landscape-poem : show how.

The meaning of Sir Launfal in the following : "The Grail in my castle here is found."

Write description (a) of summer, (b) of winter, as given in the vision.

Write your own comments on the vision, treating of its character, style, purposes and influence.

CHAMPLAIN SUMMER SCHOOL EXAMINATIONS

ANSWERS TO QUESTIONS BY SUCCESSFUL CANDIDATES

THE instructors in this course were the Rev. H. T. Henry, Lit. D., Conde B. Pallen, LL. D., Mrs. Margaret S. Mooney, Professor of English Literature, State Normal School, Albany, N. Y., and Mrs. Matilda T. Karnes, of the Buffalo, N. Y., High School.

ENGLISH LITERATURE

ANSWERS BY MISS K. A. CONDON OF NEW YORK CITY

Question.—How does Scene 1 of Act I give the dramatic keynote of the play of Macbeth ?

Answer.—Scene 1, Act I, of the play of "Macbeth" opens with the introduction of the three witches. This glimpse into the preternatural world gives the spectator at once the idea of the preternatural element which is to be expected throughout the play. Shakspeare, in the first lines, brings his audience into the atmosphere which he desires for the continuance of the play. This atmosphere is dominant throughout the play.

He then introduces the magnificent character which is to be thus influenced, not a weakling, but a tried hero, about whom the weird sisters may throw their temptations.

Question.—Compare the characters of Macbeth and Banquo.

Answer.—Macbeth and Banquo are both brave soldiers, loyal to their kings, beloved by their friends, fond and affectionate in their family relations. Both have been tried on the field, and neither has been found wanting. Both are tempted by the offer of that which would be desirable to either. How does each one act under the temptation ? It is here we come to the great difference in the characters of the two men.

Banquo sees whither the temptation would lead him. His soul recoils with horror from the thought, his will fights against it, he summons to his aid all the virtue of which he is possessed. By this means he resists the foul temptations in his waking hours, but when sleep comes on and his higher faculties are quiescent,

he finds himself the victim of the foul temptation which he is now unable to ward off. His imagination is now beyond his control, and we hear him say: "I would not sleep." He prefers to remain awake rather than subject himself to the temptations presented by his imagination in his sleeping hours.

But Macbeth, on the contrary, welcomes the temptation. It is in accordance with his own will. He sees whither it will lead, and clutches eagerly at the opportunity. His entire waking moments are occupied with the thought which was abhorred by Banquo. The information of the weird sisters and the assistance of his wife are both gladly received. He says: "What they would work me to, I have some aim." We see in Banquo the soul ready to fight, to resist temptation at any cost; but in Macbeth we see the man who is seeking for an excuse which will help him to further his own base ends—a noble character destroyed by an ambition that regards not the means by which its ends may be attained.

Question.—How does Shakspeare treat the "Three Unities"?

Answer.—The three unities of plot, place and time.

Plot.—The unity of plot means that the action of the drama should center around a very few characters. While Shakspeare brings many subordinate characters into his plays, he always keeps the interest centered around the main characters, and thus does not depart to any great degree from the rules of this unity.

Place.—The rules of the unity of place require that the entire play be limited to one place. This was the natural result of the narrow confines of the ancient Greeks, and their stage represents their life. The French dramatists also adhered quite closely, sometimes rigidly, to this rule. But Shakspeare pays no regard whatever to it; either he did not know the rules of the "Unities," or he purposely disregarded them, for he takes us from city to city, from country to country. In Macbeth we are now in England, again in Scotland, etc.

Time.—He also disregards this rule. In the old Greek dramas the entire action took place within twenty-four hours. But Shakspeare seems to say that, if the mind can imagine an in-

terval of two hours, why not stretch it over days, months, even years, when the action of the play requires it.

Question.—Picture the England of Addison.

Answer.—The England of Addison was very different from that of to-day. Then London could be traversed from north to south in an hour, and from east to west in about half the time. The youth of the day were idle and frivolous. Their time was occupied mainly in annoying the peaceable citizens of the town. The main streets were divided from the narrow side-walks by posts erected at intervals and connected by means of ropes or chains. Along this path the peaceable man found walking difficult ; he was jostled from side to side by young gallants in powdered hair, elaborate garments and clanking swords. The one object in life of these specimens of British manhood seemed to be to pick a quarrel. The peace-loving citizen might thus find himself forced to take to the street, where he would find it difficult to dodge the sedan-chairs, wagons, omnibuses, etc., of the day. The houses, with their rain-spouts, added to the difficulty. The rain which was intended to be conveyed to the gutter often found its way to the side-walks, thus adding to the discomfort of the unfortunate traveler on foot.

EXERCISES ON PRESCRIBED READINGS

It is the aim of this department to extend, expand and perfect knowledge on the various subjects discussed in *THE CHAMPLAIN EDUCATOR*—to convert what may be only cursory or desultory reading into clear and thorough knowledge. It is to benefit reading circles and home study circles by inducing thought, by questioning and examining on what has been read to fix the subject more clearly in the mind, and by hints, suggestions, notes and references to extend the study of collateral matter. Here may be found, (1) questions that may be answered by reading the article they have reference to ; (2) questions that demand more reading and research ; and (3) questions that are suggested by the perusal of the article or study itself.

READING CIRCLES

Reports Presented before the Reading Circle Conference at the Champlain Summer School, Cliff Haven, N. Y., 1903

That the work of Catholic Reading Circles is being vigorously and systematically prosecuted, is shown by the number and character of the reports submitted to the Reading Circle Conference at the Champlain Summer School. There never was a time when there was greater need for such reading and study as a corrective against the relaxation of Catholic ideals met with in current literature. The time so profitably spent in the reading circle would be time simply wasted, by comparison, if occupied in desultory literary work. Keep up the reading circle. It is a most useful and necessary institution, affording both individual and social improvement in Catholic culture. All such circles are requested to send an account of their plans and courses to this department.

THE CATHEDRAL STUDY CLUB OF NEW YORK CITY

It is with the greatest trepidation that, in behalf of the members of the Catholic Study Club, I undertake to give you a brief account of the work that we are doing.

We are all very young, having only passed our second birthday a few months ago; I mean, of course, as an organization; our individual and collective ages I leave to your imaginations—they being, as no doubt some of you are aware, tender points with women—one of our peculiarities which men never understand, and at which they never fail to smile.

As this is our first appearance before a Summer School audience, the following account of our Circle may prove interesting:—

Our club was organized in March, 1901, being at first composed of members of the Young Ladies' Sodality. The President and Secretary of the Sodality were elected, temporarily, to the same offices in the Study Club. The work of organization was completed the following month.

The Society is governed by a Moderator, President, Vice-President, Secretary, Treasurer, Historian, Librarian, and three committees, namely: Organization, Executive and Literary.

Each committee is composed of three members besides the officers, and their work is clearly laid out in the Constitution.

The duty of the Executive Committee is to pass upon all proposed amendments to the Constitution and By-laws, to recommend all measures that make for the good of the Society, and to enforce all provisions of the Constitution.

The Organization Committee passes upon the desirability of the persons proposed for admission, and devises reasonable and proper means for push-

conference. He made it clear that the reading circle did not necessarily consist of a body that followed prescribed rules and courses, but was one that conformed generally to the idea of all literary bodies devoted to the advancement of literature and education. He explained the various kinds of circles and literary clubs, and demonstrated that each in its way was an agent for good, not only to its own individual community, but also upon the aggregate mass when formed into an active body of affiliated circles, such as the conference was. He also spoke of the necessity of a central organization to direct the movement in the reading courses as well as in the work of development and expansion.

Mr. Mosher then introduced to the meeting the Rev. John D. Roach, who in the course of a brief and practical address made some suggestive and instructive points for both consideration and practice.

The Rev. Bertrand L. Conway, C. S. B., then spoke on the proposed school extension system for the continuation of the education of our Catholic youth. No one could be better qualified to speak on this movement, which is directed towards practical missionary work. Father Conway highly commended the system, and strongly urged the cooperation of those present in aiding to establish it.

Miss Elizabeth Noonan followed, outlining in a concise and succinct manner the main features, the scope and aim, the methods, etc., of the system. Miss Noonan, who is a practical and very experienced teacher, also commended the scheme, and pronounced it necessary, feasible and practical. Then followed the reports and programme as given below.

The Rev. M. J. Lavelle, President of the Summer School, closed the Conference with an address in which he warmly urged all who attended the Summer School to actively ally themselves with the Reading Circle Movement, which he pronounced not only an agent for much intellectual good, but also for the further development of the Champlain Summer School.

READING CIRCLE MEETING

Mr. Warren E. Mosher, President; Miss Rosemary Rogers, Acting Secretary; Delegates: Miss Mary C. Hart, Sacred Heart, Manhattanville; Miss Eleanor Dolan, St. Regis, N. Y.; Miss Rosemary Rogers, Fenelon, Brooklyn; Miss M. Marlow, John Boyle O'Reilly Reading Circle, Boston; Mrs. Dr. Nammack, Chateaubriand Reading Circle, N. Y.; Miss Curtis, The Seton Circle, N. Y.; Miss McAleer, The Ozanam, N. Y.; Miss Brady, Cathedral Study Club, N. Y.; Miss Murray, Cathedral Library Circle, N. Y.; Bro. O'Brien, Holy Rosary Circle, N. Y.; Miss Elizabeth L. Rogers, Dante Study Class, N. Y.; Miss Le Grand Prè, D'Youville Reading Circle, Ottawa, Canada.

READING CIRCLES

Reports Presented before the Reading Circle Conference at the Champlain Summer School, Cliff Haven, N. Y., 1903

That the work of Catholic Reading Circles is being vigorously and systematically prosecuted, is shown by the number and character of the reports submitted to the Reading Circle Conference at the Champlain Summer School. There never was a time when there was greater need for such reading and study as a corrective against the relaxation of Catholic ideals met with in current literature. The time so profitably spent in the reading circle would be time simply wasted, by comparison, if occupied in desultory literary work. Keep up the reading circle. It is a most useful and necessary institution, affording both individual and social improvement in Catholic culture. All such circles are requested to send an account of their plans and courses to this department.

THE CATHEDRAL STUDY CLUB OF NEW YORK CITY

It is with the greatest trepidation that, in behalf of the members of the Catholic Study Club, I undertake to give you a brief account of the work that we are doing.

We are all very young, having only passed our second birthday a few months ago; I mean, of course, as an organization; our individual and collective ages I leave to your imaginations—they being, as no doubt some of you are aware, tender points with women—one of our peculiarities which men never understand, and at which they never fail to smile.

As this is our first appearance before a Summer School audience, the following account of our Circle may prove interesting:—

Our club was organized in March, 1901, being at first composed of members of the Young Ladies' Sodality. The President and Secretary of the Sodality were elected, temporarily, to the same offices in the Study Club. The work of organization was completed the following month.

The Society is governed by a Moderator, President, Vice-President, Secretary, Treasurer, Historian, Librarian, and three committees, namely: Organization, Executive and Literary.

Each committee is composed of three members besides the officers, and their work is clearly laid out in the Constitution.

The duty of the Executive Committee is to pass upon all proposed amendments to the Constitution and By-laws, to recommend all measures that make for the good of the Society, and to enforce all provisions of the Constitution.

The Organization Committee passes upon the desirability of the persons proposed for admission, and devises reasonable and proper means for push-

ing the membership to a point that will make the Society strong in numbers.

The duties of the Literary Committee are to regulate the studies, to appoint those who are to participate in the exercises at each meeting, and to take care that the educational features remain the leading object of the Society. They also arrange all public meetings and receptions.

The City Study Club is, as the name implies, a society for study. The object of the association is to cultivate literary taste, to foster scholarship among its members, to promote Catholic truth, and to encourage Catholic literature and literati.

At present the membership is confined exclusively to women. Some day, we know not when or how, we may be able to induce a few men to join us. At present we seem to frighten them away, although we are like the bears which Dr. Walsh met in the Yellowstone—"quite tame" and "harmless."

The order of procedure at our fortnightly meetings is as follows: call to order; short prayer; roll call; reading of minutes; discussion of business; proposal of new members. Then comes the lecture of the evening, after which our Moderator questions upon the matter that had been assigned. After this a short, but usually very interesting, programme is given, consisting of a paper written and read by a member on some current topic, music, vocal and instrumental, recitations or short sketches. Our Orpheus Mandolin Club frequently charms us.

We began our work with Bro. Azarias' little classic, "Books and Reading." Then Dr. Schlegel's work on the History of Universal Literature was taken up. At the same time a course in logic was arranged, and to this course members were allowed to invite friends. Three examinations were held in logic during the year. Certificates were granted to all who passed the ordeal successfully. This course was approved by the superintendent of the public school system, Mr. Maxwell.

I may as well state that, as far as I know, our Study Club is the only one that undertakes work that counts for professional advancement as well as for general culture.

Last fall we turned to history, and succeeded in obtaining a general idea of the history of the world. The logic class of the previous year studied pedagogy. This class is to be commended for the earnestness of their work. Two examinations were held and certificates granted to the successful candidates. I may as well say, so zealous are the members, that with scarcely an exception they successfully pass the severe examination which they undertake. If my memory serves me correctly, between fifty and sixty took the final examination in June.

Our Moderator, Fr. Lavelle, President of this well-loved Summer School, is our lecturer. Fortnightly before the Study Club proper, and weekly to the class held under its auspices, a lesson is assigned at each meeting for the members to prepare

Just before reaching our second birthday, we decided that it was time to let the general public know of our existence. We felt that we had been blushing unseen and wasting our sweetness on the desert air long enough; so we arranged a public meeting. We succeeded in obtaining the services of the eminent and distinguished "Microbe Man," otherwise known as Dr. Walsh. His lecture, and a very happy address by our Moderator, Fr. Lavelle, served as the ballast of the affair. The members furnished the lighter part, which consisted of some very good music, a short comedy sketch entitled, "A Brown Paper Parcel," and a parody of Whittier's "Maud Muller," presented in tableaux. An informal dance followed, and we finally went home, tired out, but happy that our audience of between 600 and 700 people had been pleased with our efforts.

Our Circle now numbers 60 active members. No one is kept on the roll who is absent from three consecutive meetings, unless there is a very good reason for such absence. In this way we retain only those who are interested. The colors of the Catholic Study Club are the white and gold of the Summer School, the white and gold of the Papacy.

The patroness of the Study Club is Santa Lucia, the angel of light, and we can say to her in the words of Cardinal Newman,

"Lead, kindly light, amid the encircling gloom,
Lead thou me on."

Our members have requested me to extend to our Moderator, Fr. Lavelle, publicly, our sincerest thanks for the interest, time and energy he has ever shown to us. His zeal has been untiring, and in the midst of his busy and arduous life, he has been our unfailing guiding-star, directing our energies in the right path, and giving us the benefit of his study and broad-minded and liberal views on all subjects. Our gratitude is great, and when I thank Fr. Lavelle in the name of our Study Club, I am sure I voice the sentiments of all here present when I extend your gratitude as well as ours to our well-known and well-loved President of the Summer School, Rev. Father Lavelle.

MARY E. BRADY, President.

THE FENELON, BROOKLYN, NEW YORK

AFTER many years' existence, both in literary and social fields, the Fenelon closed one of its most brilliant sessions last June. Like all great undertakings, the success of any project depends upon the foresight and capabilities of its originators, and so, great credit is due, and has always been accorded, those who started this organization.

At present, the officers, under the leadership of the Rev. Father Coan, are fully able to uphold the dignity of such an important association. Last year,

the interest in the work of the Fenelon increased wonderfully, and many applications for membership were received. The regular attendance, and the number of papers written, are testimonials of the unflagging zeal of the members, and a guarantee that the Fenelon will continue to live and shine in the literary world.

Father Coan was ably assisted by Miss Julia Brady, President for 1902, and by Miss Mary C. White, President for 1903, both of whom possess remarkable executive ability, having left no stone unturned in furthering the interests of their co-workers. Much assistance was also rendered by the various committees, especially the Music Committee, under the direction of the chairman, Mrs. Jennie Campbell Keough.

The Fenelon has its active and social sides. The active membership is fifty, and a "waiting list" is always kept. None but active members are admitted to the business meetings. During the year 1902-1903, the subject of study was the French Revolution. This was planned to cover the year, certain topics each month leading up to the next month's work. The preparation for the discussion at the meetings was by means of reading, thus reviving old knowledge and supplementing it with the clearer and broader views of our more modern writers.

The following list of papers read at the regular meetings, will show how thoroughly the ground was covered. October, *The Laws of Association in France*, Mrs. Austin Ford; November, *Britain's Great Religious Conflict*, Miss Deluhery; November, *The Political and Social Causes of the French Revolution*, Mrs. Edward Hennessy; December, *The Encyclopedists of the French Revolution*, Miss Ellen Ford; January, *Louis XVI.*, Miss Anderson; February, *The Constituent Assembly*, Miss Elizabeth L. Rogers; March, *The Civil Constitution of the Clergy*, Miss Carroll; April, *Pius VI. and His Attitude toward France*, Miss Daisy Richards; May, *Marie Antoinette*, Miss Logue; May, *the Fall of the Throne*, Miss Rosemary Rogers; June, *Madam Roland*, Miss Cavanagh.

In the discussions, Father Coan brought out the ideas of the other members, supplementing the work where necessary, and showing his ability as a leader.

All members are admitted to the social meetings, which vary, being in the form of "At Homes," lectures, or musicales.

Our Right Reverend Bishop McDonnell was the guest of honor in February last, and he spoke very encouragingly of the Fenelon as a representation of Catholic intellectuality, and he impressed the fact that a waiting list is a good thing to have, wishing us at the same time every success.

The principal lectures given in 1902-1903 were:—*Evangeline*, Dr. Wm. Felter; *Aubrey De Vere*, Rev. P. McHale, C. M.; *Washington Irving*, Mr. Martin Littleton; *The Troubadours*, Dr. James J. Walsh; *The Pontificate of Leo XIII.*, Rev. Dr. Wm. White; *Illustrated Lecture*, "Quo Va-

dis," Mr. James Rooney; Some Phases of the French Revolution from a Catholic Standpoint, Rev. P. McHale, C. M.; A Force in Society, Brother Raphael, O. S. F.

The illuminated address which accompanied the Fenelon's jubilee gift to our beloved Bishop, was in the form of an original poem written for the occasion by Mrs. Austin Ford, one of our active members.

The following officers were elected for 1903-1904: President, Miss Mary C. White; Vice-President, Miss Elizabeth L. Rogers; Secretary, Miss Mary L. Logue; Corresponding Secretary, Miss Cavanagh; Treasurer, Miss Daisy Richards

The Fenelon greets its fellow circles with best wishes for next year.

ROSEMARY ROGERS.

(Aug. 27th, 1903.)

(These Reports will be concluded in the November Number.)

THE CHAMPLAIN SUMMER SCHOOL

REPORT OF THE TWELFTH SESSION, JULY 6TH TO SEPTEMBER 5TH, 1903

THE attendance at the session of the Champlain Summer School just closed was the largest recorded in its history. The capacity of Cliff Haven is equal to accommodating comfortably about eight hundred members, yet for several weeks nearly nine hundred were registered and several hundred more were obliged to seek quarters in Plattsburgh. Besides the members in attendance, there were two hundred and thirty employees in all departments, making the total number of persons on the grounds over eleven hundred. The attendance exceeded by more than one hundred that of the year 1901, when the highest record up to that time was made, in consequence of the meeting of the National Council of the Knights of Columbus. This year there was no extraordinary event foreign to the usual life of the School to attract people to Cliff Haven; therefore, the increase was of natural and normal growth and a strong proof of the popularity of the institution. In testimony of the School's success, no stronger evidence could be produced.

The session was noteworthy in many respects. First, for the presence of the distinguished prelates, Archbishop Falconio, the Apostolic Delegate, Archbishop Farley of New York, and Bishop Montes De Oca of Mexico—all of whom paid high tributes of praise to the institution. Second, for the high standard of its educational programme and the eminent personnel of the lecturers. On this point we are pleased to quote the

testimony of the distinguished critic, Dr. Eugene W. Lyttle, Inspector of the Regents of the University of the State of New York. Before one of the largest audiences ever assembled in the Cliff Haven Auditorium, Dr. Lyttle said:—

“Many of you have read what I had to say in praise of last year's intellectual work at Cliff Haven. I wish now to tell you that the opinions then formed remain not only unchanged, but strengthened.”

No higher tribute to the intellectual and social life of Cliff Haven has ever been expressed than that in the letter of Monsignor Falconio, which appears at the close of this report. Third, the very large increase of the number of families at Cliff Haven is one of the best signs of the growing strength and stability of the Summer School.

Two important auxiliary movements to advance the interests of the school were formulated this session. The first is known as the Champlain Pedagogical Society, an account of which will be found in the appended report; and the second, an auxiliary society of men whose object will be to supplement the work now being so effectively accomplished by the women of the Alumnae Auxiliary Association. The fee for five years membership is ten dollars.

The Sloyd department deserves special mention for the excellent results accomplished with the limited facilities for teachers and students, and the success achieved is due to the unremitting devotion and ability of the teachers of this department.

The trustees of the Summer School know its limitations in the lack of adequate facilities for the several departments. A class building, library and reading rooms are now a great necessity, which the trustees are doing everything possible to provide. The institution is self-supporting in so far as its maintenance is concerned, but its earnings are not sufficient for all the permanent improvements and developments required. The money for such purposes must be obtained chiefly from Honorary Life Memberships and by the auxiliary associations mentioned above.

The meeting of national officers and directors of the Ancient Order of Hibernians at Cliff Haven in August was an event of considerable importance. Friendly relations were established between the two great movements, which will probably result in the active and practical cooperation of the A. O. H. with the Champlain Summer School in a manner that will advance the interests of both, namely, by the establishment of courses in Irish History and Literature at the School.

The following letter from National President Mr. James E. Dolan, of Syracuse, N. Y., expresses a cordiality that is mutual between the leaders of the two organizations:—

SYRACUSE, N. Y., Sept. 15th, 1903.

MR. WARREN E. MOSHER, Secretary.

My dear Mr. Mosher:—I beg to inform you, and through you your officers and associates of the Catholic Summer School, that our visit to Cliff Haven will indeed be remembered as having been of the most pleasant nature; and we desire to return our sincere thanks to yourself and colleagues, who so kindly entertained us on that occasion. The Catholic Summer School should receive the earnest support

of all who are interested in the higher education of our people as well as of those seeking a beautiful haven of rest during the heat of the summer months.

Sincerely yours,

J. E. DOLAN, National President.

The annual meeting of the trustees of the Champlain Summer School will be held in New York City on October 27th. Officers will then be elected for the ensuing year.

To all those who contributed to the success of the past session, the Board of Trustees give thanks and assurance of their sincere appreciation.

FIRST WEEK

During the first week of the session, Cliff Haven, the home of the Catholic Summer School on Lake Champlain, assumed a lively aspect. The larger houses were all open. There was a scarcity of private cottages this year, so great was the demand. In every way indications pointed toward the most successful session in the history of the School.

Although no new cottages had been erected during the past year, much had been done in the way of beautifying and improving the grounds. A new building containing four excellent bowling alleys and a billiard room, a boat house and several hand-some new boats, were additions which were bound to prove popular. The Champlain Club had been newly painted in white with green trimmings. The interior also had been redecorated. Other cottages, notably the Brooklyn, the Rochester, the Manhattan, the Vermont, and a few others, had also received fresh coats of paint.

Exteriorly, therefore, everything presented an attractive appearance. But not in these things alone did the charms of the school lie. An intellectual programme and an athletic programme, brimful of good things, appealed also to the average man.

During the past few years there has been noticed a tendency to lessen in number the formal lectures and to increase the classes. This reached a climax this session when the only formal lectures were given in the evening, with the exception of the last three weeks, when one morning lecture was given each day. In this way it was hoped that a concentration of effort and interests would result in work of an effective and lasting nature. During the first week were started the courses in English Literature and Sloyd. The former was based on a course outlined by the Association of Colleges for the Middle States and Maryland for college entrance. It was of practical value both to the student and to the teacher, as it was composed of two parts—the work in critical analysis and interpretation, and the study of methods of teaching. The first course was given by Condé B. Pallen, LL. D., a well-known lecturer and critic—and the second by Mrs. Margaret Mooney, professor of English in the Albany Normal College.

The work in Sloyd was last session particularly attractive to young and old, so ample provisions were made for this year's work. The workshop had been removed from its old location and completely fitted up. Additional courses were given this year in wood-carving, pyrography, basket-weaving and inlaying. The instruct-

ors in this department were Miss Katherine M. Heck of Providence, R. I., and Miss Pauline G. Heck of the Plattsburgh Normal School.

The evening lecturers of the first week were: John T. Nicholson, of New York, who gave a masterly address on Lay Cooperation in Church Work; Mrs. John M. Gitterman, representative of the New York City History Club, who spoke on the work of that society, and also lectured on Governor Dongan; and Rev. George Leahy, of St. John's Seminary, Brighton, Mass., who spoke interestingly on "The Sun" and "The Nebular Hypothesis."

Mr. George Salmon, of New York, was again the manager of the athletics, and Mr. Edward Talley, of the same city, directed the social features of the School life. It was hoped to arrange matters so that few evenings would pass without some short and pleasant gathering at one of the cottages. During the first week there were a reception and a euchre at the New York, a donkey party at the Healy, a dance at the Champlain Club, and a camp-fire at the ever popular College Camp.

SECOND WEEK

The work of the second week of the Summer School was carried on under most auspicious circumstances. Cool, sunshiny weather was not the least of these, particularly to the people coming from the heated cities. It gave added zest to social gatherings, sports and studies alike. The leisure hours after evening lectures this week were whiled away in most delightful fashion. There were two formal affairs, one on Sunday evening, a reception to Bishop Gabriels, of Ogdensburg, and another on Wednesday evening, the first of the weekly balls at the Champlain Club. Not less pleasant were the more informal affairs at the Healey cottages. Particularly enjoyable was the country dance given by the members of the College Camp on Friday evening.

The intellectual work of Cliff Haven was this week strengthened by the addition of the modern language courses. French and Spanish were taught this summer by the instructor of former years, Prof. Marc F. Vallette, of Brooklyn, whose reputation as a teacher of languages is second to none. Another addition to the faculty was Prof. Camille W. Zeckwer, who taught instrumental music. Mr. Zeckwer is one of the most distinguished and capable musicians who has ever visited Cliff Haven, so the opportunities afforded by his presence were very great. The classes in Sloyd which began work the first week, rapidly progressed under the efficient teaching of the Misses Heck. In Sloyd all of the material was furnished without extra charge, but in basket weaving they had to be purchased.

Dr. Pallen and Mrs. Mooney continued their work in the classes in English Literature. Dr. Pallen finished his discussion of Milton's *Comus*, and took up *Lycidas* and began the study of Burke's *Conciliation of America*. Mrs. Mooney lectured on the *Sir Roger de Coverley Papers* and Shakspeare's *Julius Cæsar*. An old friend of the School, Thomas B. Lawler, A. M., of New York City, lectured on the evenings of this week. He gave a course of three lectures, his topics being "The Philippines," "Japan and the Japanese," "India, the Land of Romance."

High Mass was sung for the first time this session on Sunday, in the Chapel of Our Lady of the Lake. Rt. Rev. Henry Gabriels, D. D., Bishop of Ogdensburg, pontificated. He was assisted by Rev. A. Burke, of Ogdensburg, and Rev. Francis Lavelle, of Dunwoodie, as Deacons of Honor; Rev. William J. White, D. D., of Brooklyn, as Deacon of the Mass; Rev. John J. Kean, of New Britain, Conn., as Subdeacon; and James M. Winters, of Dunwoodie, as Master of Ceremonies. The choir, which was in charge of Prof. Zeckwer, did unusually good work. Battman's Mass in "F" was sung by a quartette composed of Miss Berthe Clary, of New York, soprano; Miss Rosemary Rogers, of Brooklyn, contralto; Rev. J. Talbot Smith, of New York, tenor; and Merrill F. Greene, of Boston, basso. The sermon for the occasion was delivered by the President of the School, Rev. M. J. Lavelle, LL. D.

The programme of sports made out by James E. Sullivan, President of the Amateur Athletic Association, was a source of great pleasure to the members of the School, both young and old. Of particular interest was an exciting baseball game between the Plattsburgh High School and the College Campers.

THIRD WEEK

A population approaching 600 was the unusual record of the third week at Cliff Haven. This decided gain over former years may be accounted for in various ways, for never before was the place so attractive from every point of view.

There was, however, an unwonted lull in the gayeties at Cliff Haven during this week. The sad news of the Pope's death reached the School shortly after noon on Monday. It quickly had its effect. Flags floated at half mast, the sound of music and laughter was hushed, and all festivities for the time being were suspended. Benediction of the Blessed Sacrament was given the same evening in the Chapel of Our Lady of the Lake, and the Rosary was recited for the repose of the dead Pontiff's soul. A solemn Requiem Mass was sung on Saturday morning, and memorial services of a fitting nature were held on Saturday evening.

Of timely interest was the eloquent sermon preached at the High Mass on the following Sunday, by Rev. J. Talbot Smith, LL. D., of New York, on the work of Pope Leo. The preacher's treatment of the conditions which preceded Leo's reign, the difficulties which he encountered at his elevation to the Papacy, and the marvelous way in which he surmounted them, was most convincing and comprehensive. The subsequent event of the Pope's death served to heighten the effect of this sermon and to give it a place among the most notable discourses ever delivered at Cliff Haven.

Large classes were formed this week in Principles of Education and in Applied Psychology, by Dr. Joseph Taylor and Mr. William O'Callaghan. These classes met in the Auditorium at half-past nine and half-past eleven respectively. Dr. Pallen and Mrs. Mooney concluded their part of the work in the courses in Literature this week.

The evening lectures were given by Dr. Condé Pallen and Mr. Camille Zeckwer. "The Novel" and "The Greatest Catholic Layman—Columbus," were the subjects of the lectures delivered by Dr. Pallen on Monday and Tuesday evenings. Mr. Zeck-

wer gave two lecture recitals on Thursday and Friday evenings. The subject of the first was the "Ante-Classic Age." It was illustrated by selections from Bach, Handel and Gluck. His second lecture on the "Classic Age" was illustrated with selections from Haydn, Mozart and Beethoven.

Many of the younger boys and girls at Cliff Haven, and an unusual number of adults, took some of the courses in Sloyd. From early morning to evening, every day in the week except Sunday, the workshop presented a view of unceasing toil. The Summer School management was particularly fortunate in its choice of the Misses Heck as teachers. Their efficiency and enthusiasm constantly won praise.

The new bowling alleys were opened this week. They are of splendid construction, and afforded great pleasure to the bowling enthusiasts at Cliff Haven.

FOURTH WEEK

The summer of 1903 witnessed a memorable session of the Catholic Summer School at Cliff Haven, in that its changes rung in joy and sadness: joy occasioned by all the delights of living in a beautiful outdoors and drinking in pure, sweet country air, by stimulating intellectual companionship, and by the pervasive social and religious atmosphere which is Cliff Haven's chief and most subtle charm; sadness that came from the great affliction which was visited upon the Catholic world by the death of their great Pontiff.

The Summer School's tribute to the memory of this great man was most fitting. On Saturday, two services that testified to their love and esteem were held, one a solemn High Mass in the chapel, and the other, a memorial greeting in the Auditorium. At the latter, the eulogy was delivered by the Rt. Rev. Mgr. Loughlin of Philadelphia.

The fourth week brought several changes, both in the intellectual and social departments. The instructors in both of the courses in Literature were new, three weeks having been assigned to each of the two groups. Shakspeare's *Macbeth* was the subject of critical study this week, under the direction of Rev. Dr. Hugh T. Henry, of St. Charles' Seminary, Overbrook, Pa., who has won particular fame recently as the translator of the Latin poems of the late Pontiff, Leo XIII. Dr. Henry is also known as one of the greatest authorities on literary topics among Catholic educators. At Cliff Haven, where he has been heard many times, he ranks as one of the most highly esteemed of lecturers.

Miss Matilda T. Karnes, of Buffalo, who took the place of Mrs. Mooney, is well-known in her native city as the Principal of the Boys' Department of the Buffalo High School. Although new to the Summer School, her work here won unusually high praise. She discussed methods of teaching Scott's *IVANHOE*. The work in Pedagogy, Psychology, French, Spanish, Sloyd, Instrumental Music and Physical Culture, under the direction of Miss Loretta Hayes, continued to progress smoothly. The success of all these forces was unusual.

The evening lecturer of this week was the ever popular friend of the School, the Rt. Rev. Mgr. James F. Loughlin, D. D., of Philadelphia. His subject was, "The

"Church of France," and it was treated in a scholarly and comprehensive manner.

The period of mourning for the Pope being over, the return to festivities came early in the week. There took place two musicales, one at the New York and the other at the Boston, card parties at the Philadelphia and Rochester, and the weekly hop at the Champlain Club. The most brilliant event which has ever taken place at Cliff Haven occurred on Friday, when the guests at the Albany gave a soiree and ball at the Champlain Club.

The attendance at Cliff Haven during this week rapidly increased, the number of arrivals each day being unusually large. The population of 700 was unprecedented for the time of the year.

Athletics continued to charm its devotees among the young and old. A golf tournament which occurred early in the week was a most exciting event, the Hon. George J. Gillespie, of New York City, breaking all previous records, covering the entire course in 44 strokes.

FIFTH WEEK

In striking contrast with the scene when the news of Pope Leo's death was received at Cliff Haven, was the scene of Tuesday morning of this week, when it became spread abroad that Cardinal Sarto, Patriarch of Venice, had been chosen as the Supreme Pontiff. The announcement was received with evident delight and satisfaction. A notice announcing this great event was posted by the Rev. President on the door of the Auditorium. Benediction of the Blessed Sacrament was sung the same evening in the chapel, in honor of the election of the new Head of the Church, a congregation which filled the chapel gathering to partake in the services. At the conclusion of the benediction, Father Lavelle made a brief but graceful reference to the newly-elected Pope.

Solemn Mass was sung on Sunday morning, in the Chapel of Our Lady of the Lake. The officers of the Mass were: Rev. Thomas J. Lynch, Procurator of St. Joseph's Seminary, Dunwoodie, Yonkers, N. Y., Celebrant; Rev. Thomas J. Duffy, Assistant Rector of St. Agnes' Church, New York City, Deacon; Rev. Henry O'Carroll, of Newburgh, Subdeacon; and James M. Winters, of Dunwoodie, Master of Ceremonies. A particular feature of the musical part of the service was a beautiful *Ave Maria* sung by a trio composed of Miss Berthe Clary, Mrs. Amelia Devin and Rev. Denis J. Driscoll, all of New York. The choir was under the direction of Prof. Camille Zeckwer, of Philadelphia. The sermon of the day, which was preached by Rev. William Stang, D. D., Chancellor of the Diocese of Providence R. I., was without doubt one of the most forcible and most practical heard at Cliff Haven in many a day. The subject of his sermon was "Christian Education."

The lecture courses for this week remained unchanged, with the exception of those given in the evening. On Monday and Tuesday evenings, the speaker was Miss Helena P. Goessman, M. Ph., of Amherst, Mass., and the subject was "Travel in Europe." Miss Goessman is a well-known Catholic writer and lecturer, and was the first president of the Alumnae Auxiliary Association of the Summer School.

Thursday and Friday evenings, Prof. Zeckwer gave the third and fourth in his series of lecture recitals. They were, as their predecessors, most successful from an artistic point of view.

One of the very best vaudeville performances ever put on the stage at Cliff Haven was given on Saturday evening. This was largely due to the diversity of the characters on the programme and to the individual work of the selections. There was plenty of the comic, with enough of the serious to heighten the good effect. Those whose selections were of this latter sort were Bernard Sullivan and Edmund Rowan. Edwin Talley, Edward Grimley and John Keeler did excellently, and a double quintette and chorus were much applauded.

DR. LYTTLE'S TRIBUTE.

Before the lecture Friday evening, Rev. John F. Mullany and Mr. Eugene W. Lytle, of Albany, addressed the audience. Mr. Lytle is at Cliff Haven as the representative of the Regents at Albany, to inspect the courses which were being given at the school.

Father Mullany introduced him in an appropriate speech. Mr. Lytle then responded to Father Mullany's introduction with a short but feeling address, in which he paid one of the highest tributes ever given to the School. He said in substance:

"Yesterday I was introduced by one of your number to another with this remark, 'He is not of our faith, but he is our friend.' I liked that warm-hearted remark, particularly because I have the friendliest feeling toward you all. That feeling is the outcome, it is true, in part, of the sociability and friendliness of the people, but it is likewise occasioned by something even stronger and deeper; that is, the firm conviction that we are both working for the same end—the increase of righteousness.

"The Catholic Church has always been the bulwark of civilization. It has ever held before men lofty ideals of living and thinking, and so has done more than anything else to bring about moral and social order.

"There are those who criticize the Church for its strong conservatism and for its respect for traditions. It is that, I take it, which makes you love it, and it is just that, I know, which gives it life, vigor and perpetuity.

"Many of you have read what I had to say in praise of last year's intellectual work at Cliff Haven. I wish now to tell you that the opinions then formed remain not only unchanged, but strengthened.

"Particularly am I pleased with the new courses in Literature. I find one thing about them to notice, that although there are few trying to obtain certificates, there are large numbers who by their presence and attention are assimilating the knowledge so carefully presented, and so are building themselves up into stronger, brainier men and women."

The most brilliant social event of this week was the Colonial Dance given by the guests of the Brooklyn Cottage. Several other pleasant affairs helped to while away the leisure hours. Prominent among these were the Alumnae Lawn Fete on Thursday afternoon, informal affairs given by the guests of the Marquette, the Healey, and the Albany, and the weekly hop at the Champlain Club.

A pleasant feature also of this week was the presence of some of the most famous Catholic writers. Notable among these were: Rev. John T. Driscoll, Rev. Hugh T. Henry, Rev. John T. Smith, Rev. Wm. Stang, Miss Catherine Conway, Miss Lida Rose McCabe, Miss Helena T. Goessmann and Miss Emily O'Callaghan.

This Report will be concluded in the November number.

LITERARY NOTES AND CRITICISM

IN the September number of *The Messenger* there is a beautiful little dramatic poem entitled, "Aglæ," the production of Condé Benoist Pallen, who, it may be said, has achieved for himself a very honorable position in the higher ranks of Catholic literature. Mr. Pallen's is a many-sided genius, ranging over an extensive field of thought and literary effort. In this his latest poem, as might be surmised from its title, the purely poetic element predominates over the purely dramatic; in other words, "Aglæ" has been written to be read rather than to be acted, although scene and time and dramatis personæ are furnished. It reminds the reviewer of "The Hidden Gem," an unpublished though often-acted drama by Cardinal Wiseman, so redolent is it of the early Christian era in which it is cast. Like "The Hidden Gem," "Aglæ," too, is founded on a fact in the history of the early saints and martyrs. The subject, though spiritual in effect, is highly human in character, the connecting bridge between the two being made with a skill and delicacy most artistic. Aglæ herself is a noble Roman lady who is living a life of sin, characteristic of the time. Her conversion, and that of Boniface, her partner in guilt, are brought about by the prayer of the saintly Cyprian and the heroic example of martyrdom. The theme is simple and well worked out; but the chief merit of the work is the poetry of it, which is pure, warm and ripe in thought and sentiment, and most admirable in expression. The figurativeness and poetic charm employed in describing the strange, mystic sensations which the workings of grace entail upon the soul of Aglæ in

its struggle to light and salvation, command the constant attention and admiration of the reader. "Aglæ" is an exceedingly good contribution to Catholic current literature, and more particularly to Catholic poetry.

It should scarcely be necessary to do more than warn Catholic readers against a false and venomous book, and such a one appears to be a so-called historical romance, with the paradoxical name of "The Sins of a Saint." It was written by one J. R. Aitken, and published, it must be said regretfully, by the old and responsible firm of D. Appleton & Co. The President of the International Catholic Truth Society requested the Rev. Lucian Johnston of Baltimore to review the book, and the latter reports :—

"It strikes me as amateurish as a novel or romance, and it is beyond all doubt a slander both upon a great man and upon the Catholic Church, of which he is an honored saint."

Father Johnston supports his statement by an exhaustive critique, in which he shows that the "sins" ascribed to the "saint" (St. Dunstan, Archbishop of Canterbury) are nothing but a rehash of old and refuted calumnies. The incident serves to prove the good, practical work being done by the International Catholic Truth Society.

The art of teaching by pictures has reached a high degree of perfection, and there are scarcely any limits to its extension and application. The idea of teaching children by means of pictures was first put into practice three hundred years ago by a German savant named John A. Comenius. His "Orbis Pictus" was the first children's picture book. It contained rude wood-cuts representing objects in the natural world, as trees and animals, with little lessons about the pictures. The object was, as he quaintly expressed it, "By means of sensuous impressions conveyed to the eye, so that visual objects may be made the medium of expressing moral lessons to the young mind and of fixing these lessons upon the memory."

CURRENT LIFE AND COMMENT

AT the present day the education of the children is of such paramount importance that no thoughtful and conscientious parent can afford to overlook it. The boy will come to be as a man largely what the school and home have tended to make him, and so, as a woman, the

Parochial girl. For the average Catholic parents, if they
Schools wish to conform to the spirit and rule of the Church, there is no choice in the matter of a

school for their children. The parochial schools are everywhere throughout the land, and it may be said, without fear of refutation, that the average school of a parish is the peer of its oftentimes more pretentious neighbor, the common or public school, and in one very grave and important respect, the superior. The fact that our holy religion and morals that are distinctly Catholic are taught in the parochial school, should outweigh any temptation of worldly gain that is by many supposed to attach to the public school. The Catholic Church requires for its children the positive teaching of Catholic doctrine, Catholic principles, Catholic associations—in short, the Catholic atmosphere of education. To the average Catholic parents, then, where there is only a choice as between the parochial and the public schools, there is hardly any valid room for hesitation. The way of duty is plain.

BUT besides the mass of Catholics who send their children to the parochial schools, there is throughout this country an ever increasing class, whose means permit them to give to their children a higher and more extensive education than that to be obtained in the schools of

Higher the parish. The freedom of wealth has its temptations, and brings with it in many cases the
Education desire to enter more fully into the ambitions of professions, of society, of political position—of the larger life

of the nation. True, there are our Catholic universities, colleges and academies, but these, it is claimed by some Catholic parents, do not offer those desirable advantages of associations, prestige, and material and social connections which the students of Harvard, Yale, Cornell and other famous institutions of learning seem to possess. The temptation springs from the not altogether unworthy desire "to be in the swim."

To counteract this influence in the interests of the Catholic faith, of Catholic universities, colleges and academies that have a right to look for support from well-to-do Catholics, and above all, in the best interests of Catholic youth themselves, we would like to briefly point out the gains and losses that would attach to such a departure from Catholic ideals.

There may be a social gain, for it is something for a man to say that he played football with a Vanderbilt or pulled in the same eight as a Rockefeller; but is such prestige actually necessary for success in American life? Or is that life and citizenship the best, or even desirable, that depends upon such like props for its success? Have the Vanderbilts and Rockefellers owed their phenomenal success in life to their social connections made at any of the crack universities of America?

The main object of attendance at any institution is to gain learning and such an education as will best fit for the battle of life in conformity with Christian morality. That these great American universities fulfil their mission from a non-Catholic standpoint, can scarcely be gainsaid; that they are the homes of science and learning in the material world and in the world of thought, as it is commonly understood, must be conceded. Yet, the education there obtainable, when tried before the bar of Catholic faith, Catholic principles, Catholic morality, will be found to be only half an education. Body and mind, indeed, are trained and developed to the limits of their capacities; but the soul is but indifferently fed—the Catholic soul would be famished. And the Catholic Church thinks so much of the soul—regenerates, purifies, nourishes, strengthens it by the perfecting power of grace! All the beautiful practices and

routine of Catholic college life, the remembrance of which in after years comes back to the weary, world-tried soul like a whiff from some long-since-known and sweetly-remembered paradise, are unknown at these universities. Then, again, is the education, from a material and worldly point of view, so greatly in advance of that to be had at Catholic universities and colleges? Is it not the fact that Catholic institutions, even in this respect, hold their own—and well. Granted that the great American universities have the advantage in some respects over similar Catholic institutions, is the difference worth the sacrifice of so much that is Catholic and necessary to Catholic life? Catholics, then, should support their own institutions of learning—their universities, their colleges, their academies, their parochial schools. In this way, and in this way only, can they expect to preserve their children against the prevalent laxity in faith and against the more insidious forms of irreligion and infidelity. The Catholic Church has taught the world for nineteen hundred years, and it is becoming more widely acknowledged every day that she has taught it well; surely she knows best how to educate her own children. She received her commission to teach the world from her Divine Founder, Jesus Christ; she wants no other authority, no other pledge of righteousness than His words, “And behold I am with you all days, even to the end of the world.”

SOMETIMES an apparent contradiction conveys a clear and definite truth. The Rev. Dr. W. Gladden, of Columbus, Ohio, has come to the remarkable conclusion that the Church should “keep itself free from entanglement with practical politics” and yet that “the church whose

An Apparent membership, including its ministers, is not
Contradiction actively at work in securing good government in the community in which it stands, has neglected a great part of its duty.” Summed up, his conclusion comes to this: that the Church should fight for and hold to the principles involved in legislation and government, and not ally itself

with a political party. But he makes this exception, that when "a clear issue of fundamental morality is raised between political parties, the churches and their ministers are bound to take sides." How close his conclusions are to the prevailing attitude of the Catholic Church towards politics may be seen from the following statement: "This means that the teaching of the Church with respect to social and political principles shall be clear and authoritative."

WHAT is styled a remarkable article appears in *The American Journal of Theology* for September, entitled, "Catholic—The Name and the Thing." It is from the pen of Professor Briggs of the Union Theological Seminary, New York, who is admittedly one of the most learned of Protestant theologians. It may be remembered that some years ago Dr. Briggs was "read out" of the Presbyterian Church for heresy, and is now a member of the Protestant Episcopal body. The aim of the article referred to is to prove by historical arguments that the name "Catholic"—"one of the great words of Christianity, ripe with historic meaning and pregnant with all important consequences"—has always stood for three essential things: (1) the vital unity of the Church in Christ; (2) the geographical unity of the Church extending throughout the world; (3) the historical unity of the Church in Apostolic tradition. His conclusion is that the Roman Catholic Church comes nearer than any other church to the possession of this triple unity. What only is remarkable about the article to Catholics is that it was written by a Protestant clergyman; the fact demonstrated by the article is written clearly and unmistakably over the pages of history since the days of Peter, and has been proved in just such manner thousands of times. What is most remarkable of all about the incident is, how a man who has arrived at such conclusions can remain for a day longer outside of the Roman Catholic Church.

BOOK REVIEWS

Barnes' New Histories of the United States. American Book Company. **ELEMENTARY HISTORY**, revised by Dr. James Baldwin. Price, 60 cents. **SCHOOL HISTORY**, revised by Joel Dorman Steele, Ph. D., F. G. S. Price, \$1.00. In revision these standard and well-known histories have been brought up to date both in matter and methods. In their original form they have been widely used as text-books throughout the United States. The tremendous march of events, as well as the tremendous increase in our industrial and national life, compelled a revision which, it is claimed, make Barnes' Histories equal, if not superior, to anything of their nature in the field. The series, in its new and attractive form, will doubtless be warmly welcomed by the many teachers who have long used the previous editions.

For the benefit of those who are not acquainted with these works, it may be said that the Elementary History tells the story of the country in a series of biographies of important men, as recommended by the Committee of Fifteen. These stories are told in an interesting manner, while the numerous instructive illustrations form an important aid to the understanding of the text. The Reviews at the end of each biography form excellent examination tests, and are a useful element in the equipment of a school history. Altogether the Elementary History should form a very interesting and instructive text-book for beginners in the study of American history.

The School History is a more pretentious book, both in treatment and style. The biographical method is abandoned, and for it are substituted those features of the older book which gave it its extraordinary popularity; its main division into epochs; its topical arrangements; its interesting foot-notes containing collateral facts, minor events, and brief biographies. The literary style is highly commendable. In the revised volume, the details of battles have been curtailed, and greater prominence given to the life of the people and to the wonderful development of industries. Besides this, references are given for further collateral reading. The volume is very well and appropriately illustrated, and should form a most useful addition to the list of high school text-books.

Milne's Primary Arithmetic. By William J. Milne, Ph. D., LL. D. American Book Company. Price, 25 cents. It would be impossible to praise this little book too highly. It completes and perfects Dr. Milne's Three Book Series, and provides a thorough and rational course in the rudiments covering the first three years in school. Therefore, to teachers of primary classes it will prove invaluable. It is a small book, and only the experienced teacher will be able to estimate the amount of study, labor and patient investigation and arrangement entailed in its compilation and publication. The method of presentation is in entire harmony with modern pedagogical ideas. Pictures and other illustrative means have been employed for the presenting of the various

topics, and the child's natural desire to measure and find out for itself has been continually appealed to.

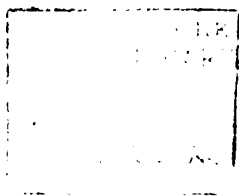
General Zoology. By Charles Wright Dodge, M. S. American Book Company. Price, \$1.80. This volume is a revision and re-arrangement of Orton's Comparative Zoology, and is listed for high schools and for undergraduate work in colleges. The order of parts in the original has been reversed and the whole introduced with a new part, consisting of a course in practical zoology, which is almost identical with that recommended by the New York State Science Teachers' Association. This is composed of suggestions and directions for the laboratory and field study of a carefully selected series of animals, which may be regarded as representative examples of their groups. The second part contains a systematic treatment of the animal kingdom, and the third section is the comparative study of the organs and functions of animals. It is a clean, clear, business-like volume. We should say that for such Catholic students as take up the study of zoology, it would be a very suitable text-book. In it man is treated merely zoologically. As the reviser truly says, his place in nature is a wider question than his position in zoology, and involves metaphysical and psychological considerations which do not belong to the province of zoology. Of course, in the introduction, to Charles Darwin and to the publication of his "Origin of the Species" is given the credit of the starting-point of modern zoological research.

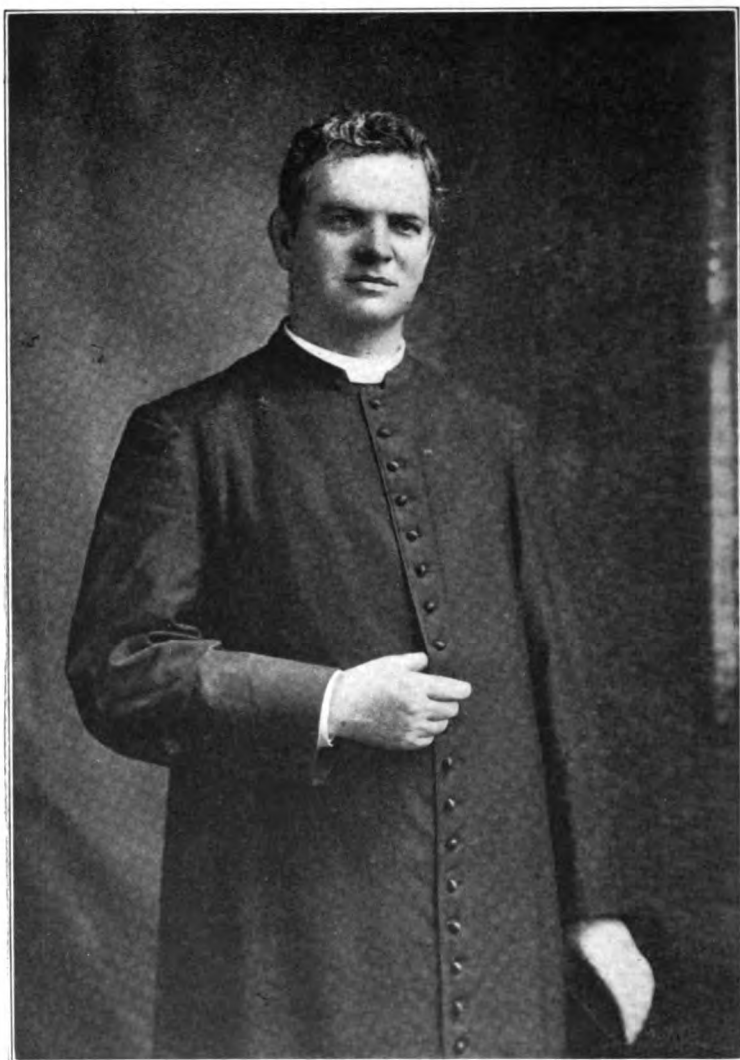
A History of England for Catholic Schools. By E. Wyatt-Davies, M. A., Trinity College, Cambridge, Eng. Longmans, Green & Co. Price, \$1.10 net.

This is a first class publication, and exactly suits the purpose for which the author in the introduction says it is intended; viz., "for students who are engaged in preparing for examinations in which they will have to compete with non-Catholics."

It is a political and not an ecclesiastical history, and throughout may be regarded as a simple statement of facts rather than an attempt to color them to suit partial or controversial minds.

The author is a Catholic and a competent scholar, and has evidently spared no pains to produce a book to fulfil his purpose—to furnish a text-book of English History for the middle and upper divisions of schools, or what is the same thing in this country, for high school classes. The literary style of the book is most admirable, and such controverted points as are necessarily touched upon are discussed with a courtesy that would disarm criticism even in the Protestant reader. To the ardent Catholic this courtesy seems in places to be carried to a degree bordering on weakness. Yet with all its excellence of style and matter, it has been written especially for students in the schools of England, and we doubt if it will meet with the favor it really deserves in the schools of the United States. Were certain modifications made in certain passages, it could easily be classed as probably the best all-around school history of England that has appeared.





REV. D. J. McMAHON, D. D., NEW YORK CITY,
Elected President of the Catholic Summer School of America, October 27th, 1903.

THE CHAMPLAIN EDUCATOR

VOL. XXII

NOVEMBER, 1903

No. 6

THE MASTERPIECE OF THE MASTER HUMORIST

BY WALTER PHILLIPS TERRY

IN a former paper sketching briefly the career of Miguel Cervantes,¹ it was remarked that few of the persons who have at some time or other read *DON QUIXOTE* in its entirety, remember more of the immortal fiction than one or two of the farcical incidents of the First Book. I rather think this is largely due to the fact that, with English-speaking people, the book, as a general thing, receives its reading, or partial reading, in childhood, when the mind is ill-fitted, indeed, to at all appreciate the rich store of its real humor, or to recognize the essentially everyday, universally human traits of the two great characters, the Ingenious Gentleman, Don Quixote de la Mancha, and his ass-mounted Esquire, Sancho Panza.

The book was the result of a long life of varied experiences (the First Part appearing when Cervantes was fast approaching the age of sixty, and the Second when he was sixty-eight), and although there are portions of it which cannot help but find responsive chords in the youthful as well as in the mature

¹ See *MOSENER'S MAGAZINE* for February, 1903.

mind, ' certain it is that the greatest appeal of DON QUIXOTE is to the mind that can see beyond the written words. Indeed, were it mine to dictate, I would never allow the book, in any form (all " children's " editions are absurd mutilations), to be put into the hands of a child, for fear that its very bulk, if nothing else, would fatigue the immature intellect and the remembrance of it in later life dissuade the adult from partaking of a perpetual feast of wholesome humor and delicious recreation. And, be it said, the man who goes through life without knowing as much and as intimately of DON QUIXOTE as he does of the work of Shakspeare, is a fit subject for pity of the esoteric.

However, by saying that, for a proper relish of the Spanish masterpiece it is required that a mind see more than the actual, written words, it is by no means implied that Cervantes wrote in cryptogram, or that he did any of the other thousand and one outlandish things attributed to him by certain of his friends, who are sure they know far better than he with what object in view he wrote the adventures, and whom certain of his inventions caricatured. The author himself says, in the very beginning, that his only aim in writing DON QUIXOTE was " to destroy the authority and vogue that books of chivalry have in the world and among the vulgar " ; ¹ and at the very end, in the very last sentence, in fact, of the Second Part, he says emphatically that " my desire has been no other than to render abhorred of mankind the false and absurd tales of the books of chivalry. " ²

Notwithstanding these very plain statements, and that he further says through Samson Carrasco, that " there's nothing in it to puzzle over, " there have been seemingly endless attempts to construe DON QUIXOTE otherwise, and the acute critics

¹ As Cervantes himself said with justifiable pride : " It is thumbed and read and gotten by heart by people of all sorts ; the children turn its leaves, the young people read it, the grown men understand it, the old folk praise it. "

² No mira a mas que a deshacer la autoridad y cabida, que en el mundo y en el vulgo tienen los libros de Caballerías. "

³ No ha sido otro mi deseo, que poner en aborrecimiento de los hombres las fingidas y desparatadas historias de los libros de Caballerías. "

who delight in this sort of over-refined discussion would have us believe that when Cervantes said a thing was white, he positively meant that the reader should translate black. Some assert that the book is a satire aimed at prominent contemporaries of the author, and Defoe, of *ROBINSON CRUSOE* fame, tells us that though thousands have read *DON QUIXOTE* without the least suspicion of the fact, "those who know the meaning of it know it to be an emblematic history of, and a just satire upon, the Duke of Medina Sidonia." Other critics mention Charles V, Philip II, Ignatius Loyola, the Duke of Lerma, as being the originals of the Knight of the Rueful Countenance, assigning appropriate persons to the characters of Sancho, Dulcinea, Samson Carrasco, and the rest. Still others have endeavored to have it believed that the book was a thrust at the Church—that the Virgin Mary was caricatured by Dulcinea, that the Inquisition was attacked and ridiculed, and that many of Cervantes' expressions were heretical.

Now, all this sort of talk may be passed by without serious consideration, and simply designated twaddle and fol-de-rol ; a slight knowledge of the character and career of Cervantes, and a perusal of the book itself with an open, unbiased mind, are all-sufficient for its confounding. It is not given to all readers, however, to understand fully just what Cervantes meant when he said that his only purpose in writing *DON QUIXOTE* was to kill the rage for books of chivalry ; and without some acquaintance with that class of literature, its mythical heroes and their magical achievements, it is difficult, nigh impossible, for one to adequately enjoy the adventures and discourses of the courteous and well-meaning gentleman who essayed to revive for a decadent world the glorious calling of knight-errantry. Indeed, enjoyment aside, without a certain amount of information, one is apt to fall into the serious error to which Byron gave expression, when he wrote,

"Cervantes smiled Spain's chivalry away ;
 A single laugh demolished the right arm
 Of his own country ; seldom since that day

Has Spain had heroes. While Romance could charm,
The world gave ground before her bright array ;
And therefore have his volumes done such harm,
That all their glory, as a composition,
Was dearly purchased by his land's perdition."

There was no chivalry in Spain then (nor had there been since Granada fell in 1492) to smile away; and what Cervantes aimed at, and what he effectually killed with his ridicule, was a national madness for chivalresque romances that amounted to nothing short of a national disease. Cervantes was by no means the first to raise his voice in protest, though his was the only one that availed. Many notable writers of the sixteenth century make reference to and deplore the apparently insatiable appetite of all classes of society for the noxious books of chivalry, but none was able to make headway against the formidable evil until Cervantes, passing by the weapon of invective which others had so impotently wielded, went at the thing with his shafts of ridicule. Before *DON QUIXOTE* appeared, fashion demanded of everyone an intimate acquaintance with the deeds and doings and sayings of Amadis de Gaula, of Belianis, Florisel, Palmerin, and all of the rest of the picturesque crew, and practically no other kind of light literature was printed in Spain; after the advent of *DON QUIXOTE*, few indeed had the temerity to be seen with a book of chivalry in hand, no new romance of the kind was written, and only one reprint was made. Yet Cervantes builded better, it may well be, than he knew; he not only destroyed and took away, but he gave something worthy in place, and *DON QUIXOTE* is not alone the end of one age of literature, but also the very brilliant beginning of a new.

When Cervantes began to write *DON QUIXOTE*, however, he had not in mind the book as we know it. Internal evidence shows us pretty clearly that primarily it was his intention only to write a comic short story. He was not guilty then of any elaborate and deliberately thought-out plan for the history (as he calls it) when he first put his pen to paper and described a

gentleman of a village in La Mancha and his way of living ; but as he proceeded, delineating Don Quixote's innate Castilian honor and spirit, his character, at once so dignified and gentle, the love and trust which his dependents and friends so freely accorded him, his wonderful imagination and inventive faculty began to work. When Cervantes sent forth Don Quixote as a knight-errant, to roam the world in full armor and on horseback, to right every kind of wrong which should be brought to his notice, and to seek adventures from which he was to reap renown and fame eternal, it is very evident that he had mapped out no course for the Manchegan knight to pursue ; one thing suggested another, however, until finally the possibilities of the scheme seemed to dawn upon the author and he took hold in earnest. As a matter of fact, it seemingly never occurred to Cervantes to equip Don Quixote with an esquire—a very important adjunct to a knight-errant—until he had got him to the wayside inn, which the poor gentleman insisted was a castle, and where, he furthermore insisted, he should be dubbed knight by the rascally landlord. And even after Don Quixote acquired Sancho Panza, giving him permission to retain his beloved ass (even though there was in all the books of chivalry no precedent for an esquire being allowed to ride so lowly a beast), it was quite some time before Cervantes fairly endowed Sancho with his obvious mission—to be a sort of stolid, unconscious Mephistopheles, continually making mock of his master's hair-brained aspirations ; and it is only when one gets half through the First Part that he comes upon the first of that multitudinous host of proverbs, which thereafter form the very meat of his conversations.

And so the First Part goes on, vagary succeeding vagary, farcical incident succeeding farcical incident, one thing suggesting another, until finally the author comes to a close, bringing the errant knight home from his second sally in a cage upon an ox-cart, the prisoner of his friends, the Curate and the Barber. Cervantes tells us there, too, that Don Quixote made a third sally, and virtually promises the history of it in a Second Part,

saying : " You shall shortly see the further exploits of Don Quixote and humors of Sancho Panza ; " though that he had then no more set plan for a continuation of the story than he had for its beginning, is made very evident by the time he took to write it—his " shortly " proving, in fact, a period of nine years.

But the immediate and unparalleled success of DON QUIXOTE with the public seemed to arouse in the consciousness of Cervantes something of the truth that he had at last produced a book decidedly worth while, and this material success no doubt induced in him much of the love and respect that he shows for his characters in the Second Part, as well as made him more careful in the actual writing. In the First Part, for instance, Don Quixote has practically no individuality or character, and is nothing more or less than a crazy representative of the mock sentiments of the chivalry romances—a very parody of Amadis, in reality,—whose mission it was to right wrongs, to redress injuries, and to succor those in need and distress ; while Sancho, the grotesque esquire, is a glutton and a liar, selfish, hypocritical, avaricious and garrulous to a degree, and is used merely as a foil against which to place his master—to translate the poetical imaginings of Don Quixote into the prose of sordid truth. In the Second Part, the Knight is still the errant, but he also is invested with a separate and wholly independent individuality, into whom is infused an impeccable dignity, a gentleness and delicacy, a supremely high sense of honor, and a warm love for all that is noble and good ; and Sancho, though shorn of none of his aforetime attributes, shows development, and continues to develop in worldly wisdom, in shrewd credulity, in artless lying, until at length he reaches the very zenith of his career as Governor of the Island of Barataria. And having such an increased respect for his creations, Cervantes does not subject their persons to such brutal indignities in the Second Part as in the First.

Indeed, the two parts of DON QUIXOTE, although much the same, are, if one is permitted to so express it, very unlike ; naturally opinion differs, and will differ, as to which part is the bet-

ter. Those who like fun of a farcical sort, as a matter of course prefer the First Part, which is full of incidents most laughable, in which the knight and his esquire receive buffetings and belaborings and cudgellings enough to satisfy the most exacting; while the Second Part, although there exists a certain poverty of the positively ludicrous element of the First, is highly enriched with development of character (evidencing in the author a ripened and perfected judgment of human nature), and appeals to those whose taste inclines to the humor of true comedy.

Cervantes cites a proverb in the Second Part, to the effect that Second Parts were never yet good for much; yet in the face of this avowal and the divergence of general opinion as to the relative merits of the two parts, competent criticism cannot but agree, and does agree, that the Second Part of *DON QUIXOTE* is very much superior to the first in style and construction. The worst blemish of the First Part is the insertion of the novels, all of which (with the possible exception of the Story of the Captive), wearisomely verbose and absolutely without merit as they are, could well have been spared, and in many English translations they are, in fact, omitted. To cut them out, however, is necessarily a mutilation, and on the whole it is probably better to retain them, as being the lesser of two evils.

Now, although Cervantes was much more careful in the writing of the Second Part, neither part is anything like a model of Spanish prose, despite the time-worn and still somewhat frequent assertion that it is such. As a matter of fact, no writing of Cervantes shows such utter, slipshod carelessness, amounting at times to absolute slovenliness, and hardly any great prose work of Spanish literature is less worthy of imitation of style and composition. No book is richer in delightful inventions, in idiomatic beauties, than is *DON QUIXOTE*, yet no book so abounds with inaccuracies, contradictions and anachronisms, to list and remark upon which would require many pages. The chief of Cervantes' anachronistic sinnings has to do with his attributing the history of Don Quixote to an Arab author, whom he calls Cid Hamete Benengeli, and who was supposed to have

lived in a rather remote age ; yet we find in the book, for example, criticism of works by contemporaries of Cervantes, mal-edictions poured upon the head of the fictitious Avellaneda (who wrote the spurious Second Part), a conversation about the expulsion of the Moors from Spain (the edict for which was published in September, 1609), Sancho Panza's letter to his wife, dated 20th July, 1614, and so on *ad infinitum*. There is no doubt that Cervantes was made aware of many of his slips before the second edition of his work, but he was so care-free in the matter, and thought so little of such things, that he never attempted any systematic revision.

A further word as to the humor of the book, much of which is untranslatable out of the Spanish and can be thoroughly appreciated only by those knowing colloquial Spanish, and much of which is humor by implication, becoming apparent only when one knows Spain, and especially La Mancha, the country of Don Quixote. Incongruity is, of course, the thing upon which Cervantes most depends for his humor, but he does not stop with making the rotund Sancho, in his person and in all his words and deeds, the exact opposite of his lean and dignified master. No more incongruous thing can be imagined than that La Mancha, the most sombre, prosaic, unromantic, uninteresting district in all Spain, should give birth to a knight-errant and be the scene of his adventures. And the adventures themselves are of a piece with the country. Perhaps of all squalid and ill-kept houses in Spain, the *ventas*, or roadside inns, are the very worst ; and, again, could anything be more incongruous than that Don Quixote should, through the alchemy of his highly imaginative faculty, transmute one of them into a castle, and its villainous landlord into a valiant knight? Then, mark the contrast between the peerless Dulcinea del Toboso, the ideal lady of Don Quixote's heart, and her original, the peasant girl, Aldonza Lorenzo, who reeked of garlic, and who could, as Sancho said, "fling a crowbar as well as the lustiest lad in town," and who had a voice that could be heard half a league off. Note, too, Don Quixote's selection of a name for his steed,

a poor old worked-out general-utility horse—a hack, in short, that knew no more of knights and battle than if it had never been foaled ; and therefore the Ingenious Gentleman dubbed him Rocinante (*rocin*, a hack, and *ante*, before). Thus it goes throughout the career of the Knight of the Rueful Countenance, and if one is able to catch the passing absurdity, so much greater the enjoyment and appreciation.

DON QUIXOTE, it may or may not be needful to remark, is something more, however, than a mere book of humor—though it is its humor that marks it out from all other books of the romance kind ; it is indeed a whole Human Comedy, a veritable mine of shrewd observation on mankind and human nature, and stands among the greatest creations of human talent. It may not soar to the imposing heights of Hamlet, or the Iliad, or the Inferno, but it belongs, nevertheless, to universal literature, and ranks Cervantes as second only to the great Shakespeare himself—a citizen of the world, kindred to all times and to all lands, appealing to the humblest degrees of cultivation as well as to the highest. DON QUIXOTE is surely, as Fitzgerald has designated it, “ the most delightful of all books, . . . well worth learning Spanish for,”¹ and fully merits Macaulay’s enthusiastic praise, when he says : “ I am going through Don Quixote again, and admire it more than ever. It certainly is the best novel in the world beyond comparison.”²

Note :—DON QUIXOTE is one of the most translated books in the world, as it is the most printed book, after the Bible—and naturally has not always fared as well as it might at the hands of its translators. In English, the most popular translation has been that of Charles Jarvis (or Jervas, as it should be), the contemporary of Pope and Swift. There have been almost countless editions of it since the first, 1742, and although it is not without much merit, it is too stiff and ponderous to be like Cervantes. Shelton’s translation, the first in any language (1608), is still much in vogue and is delightful reading ; but as a translation is not to be recommended. Of the other well-known translations, that of Peter Motteux is anything but faithful, either in letter or spirit, while T. Smollet’s is nothing more or less than Jarvis mutilated. Of

¹ Letters and Literary Remains.

² Lord Macaulay’s Life and Letters.

recent translations, that of A. J. Duffield (1881) is excellent in every way, and has the valuable and scholarly notes of Bowle, Pellicer, and Clemencin ; that of H. E. Watts (1888) is also good ; but of all translations, I personally prefer John Ormsby's (1885), which is very full as to notes, introduction and appendices, and which, it seems to me, carries with it the true Cervantes spirit.

LAKE CANANDAIGUA.

By THOMAS WALSH, R. G.

By Canandaigua days are fair,
With vineyards tumbling everywhere
From prankish mountains, till the air
Takes scent divine ;
While waters, peaks, and skies confuse
The eye with magic hues on hues
Of jades and opals, greens and blues
Of hyaline.

By Canandaigua there are moons
Whereto the lake in silver swoons
Through wondrous nights in wondrous Junes
From witchery ;
There ravished by the stars' array,
By sunlight for the night we pray,
And by the moon we long for day
And days to be.

THE STAGE

A SERIES OF SIX STUDIES ON THIS SUBJECT

BY THOMAS SWIFT

II. THE CHURCH AND THE STAGE

IT is a trite saying, that the Catholic Church is a marvelous institution. Throughout all periods of her wonderful history, she has proved herself capable of adapting her divine mission to the people and the times, without ever sacrificing one tittle of her sacred doctrines or principles. So, in the early ages of her existence, she sought in every conceivable way, consistent with the nature of her divine work, to draw the heathen to the worship of the one true God. It was her custom not to demolish institutions that prevailed in the countries she sought to win to the faith, but by playing to the popular fancy, to lead from the darkness of paganism and idolatry into the broad, sweet light of Christianity. So it came to pass that Roman basilicas, or king's courts, ceded to or acquired by the Church when Christianity was made the state religion throughout the Roman Empire, and even pagan temples, were converted into Christian churches and consecrated to the worship of the true God. In like manner, some, if not many, of the religious feasts of the Christians were grafted upon existing Jewish and pagan festivals. Thus, for example, did the early Fathers of the Church substitute the Christian feast of Easter, adopting even the name, for the festival of the goddess Ostera, or Eastre, the personification of the morning or the East, and also of the opening year, and celebrated by the ancient Saxons in the spring.

In Greece, in Rome, and throughout the wide Roman Empire, during the early centuries of the Church, the theatre was a most prominent institution, and exercised the greatest influence on the lives of the people. But both the arena and the stage came to be marked by the cruelest and bloodiest spectacles, as

witness the well-recorded scenes of bloodshed and slaughter in the Amphitheatre at Rome. The combat—the deadly combat—man with his fellow, beast against wild beast, or man with wild beast—was as the light of day to the eyes of the pleasure-sated Roman populace. For centuries afterwards, while yet the nations of Europe were finding themselves after the wild times that immediately followed the downfall of the Roman Empire, fighting and bloodshed were as the wine of life to the fierce, daring spirits upon whom the shadow of the Cross of Calvary had never yet fallen. But as the Gospel of Christ found its way into the hearts of men, the bishops and priests of the Church gained a hold on the minds of the people, and the fear of the Lord gradually drove out murder and homicide. Then the peaceful tournament, in which it has been recorded that even warlike prelates ran a tilt, supplanted the mortal combat and satisfied the gentler instincts of the people who had been Christianized. Pageants and shows of dazzling splendor were inaugurated to satisfy the lust of the eye, and with all these efforts at the reformation of these semi-barbarous ages, during which Christian civilization invaded the nations of middle and northern Europe, the hand and spirit of the Church were visible and controlling.

It is not surprising, then, that when, in the fairly peaceful security of the times succeeding the fall of the Roman Empire, the drama once more appeared, it came forth in the guise of religion, in the form of what are known by the name of Mystery or Miracle Plays. In this period Christian had met pagan; Christianity had triumphed over paganism. The old order of things had changed and given place to new, and the polytheistic dramas of Greece and Rome and the bloody spectacles of Rome had been superseded by the Christian drama and comparatively harmless and very useful military pageants and contests. The stage reflects the people; the Miracle Plays reflected the spirit of Christendom, which had Jesus Christ and the Redemption as its pivot.

In the twelfth century, the drama in Europe began to pass

through the Church into the broad glare of the secular world. In the twelfth century the whole of Christendom was Catholic, and, with the exception of the Eastern countries tainted with the Greek schism, in spiritual allegiance to the Sovereign Pontiff at Rome. The Church had practically banished paganism from the continent. New ideals—Christian ideals—obtained and the spirit of the Church ruled the stage as it prevailed through every land in Europe. Of the Miracle Plays, of the tournaments, revels and pageantries, religion and militarism were the distinctive features.

“The preservation of ancient learning,” says Hallam, “must be ascribed to the establishment of Christianity. Religion alone made a bridge, as it were, across the chaos, and has linked the two periods of ancient and modern civilization..... The sole hope for literature depended on the Latin language, which three circumstances in the prevailing religious system conspired to maintain: the Papal supremacy, the monastic institutions and the use of a Latin liturgy.” Similarly and conjointly, the preservation, revival and continuation of the drama and stage during the Middle Ages are attributable to the Catholic Church, and to her only.

The subjects of the Miracle Plays were all taken from the histories of the Old and New Testaments, or from the legends of the saints and martyrs, and their chief and original design was clearly to instruct the people in religious knowledge, or at least to combine profitable instruction with recreation and amusement. How wholly religious were these productions may be gathered from the fact that they were written by monks, that the Church was usually the theatre wherein they were performed, and the actors were the ecclesiastics or scholars, although later they appear to have been acted under the auspices and at the expense of the guilds or trading companies of large and important towns.

The characters of the Miracle Plays, though sometimes supernatural or legendary, were always actual personages, historical or imaginary, and in this respect these primitive Catho-

lic plays approached nearer to the regular drama than did those by which they were succeeded, namely, the Moralities or Moral Plays, in which, not a history, but an apologue was represented, and in which the characters were all merely allegorical. In the former the characters were David, Jonathan, Michael, and Beelzebub ; in the latter they were Friendship, Vice, Love, Humility, etc. ; from which it may be seen that the Miracle Plays were, from a purely dramatic standpoint, as far ahead of the Moralities as a living personage is of a mere abstraction.

But just as the Miracle Plays faded into the Moral Plays, so by an opposite transition the vapory abstractions of Virtue and Vice began to put on human form, until at length, in the first half of the sixteenth century, they boldly assumed life and reality, giving birth to the first examples of regular comedy and tragedy. Then came the dawn and bursting forth of what may be called the modern drama.

At this point in the theme it must be observed, and the fact cannot be too strongly emphasized, that, so long as the stage was in the hands of, or under the guidance and control of the Church, it was used as a means to an end—to teach the Gospel of Christ, to hold men to virtue and to keep them from vice. It was used to supplement in a more popular way than the pulpit the Divine work of the Church.

Dramatic literature may be roughly divided into two classes, namely, tragedy and comedy, which terms date back to an early Grecian era. In the festivals of Bacchus, the wine-god, which consisted of licentious dances and songs round his altar by persons disguised in goat-skins as fauns and satyrs (beings half-man and half-goat), we must look for the origin of the word tragedy. From the dress of those who composed the chorus, or because a goat was sacrificed, or a goat-skin of wine was awarded to the poet who wrote the best ode for the occasion, such ode was called a tragedy (*Τραγῳδία*, a goat-song) ; and the name was afterwards extended to the entire department of dramatic poetry to which these rude hymns gave rise.

Comedy, on the contrary, was elaborated from the village songs rife during the gala-days of the vintage, when companies of noisy revellers (*Κωμοί*), their cheeks stained with wine-lees, went about from town to town, plunging into all kinds of excesses and garnishing their songs with jokes, at the expense of the spectators. Out of these rude materials the genius of Æschylus and Aristophanes, respectively, constructed regular Greek tragedy and comedy. Of the two forms of the drama, comedy is the older. Susarion is regarded as the father of comedy, as Thespis is of tragedy. It is related of Susarion that he was no lover of the fair sex, judging from the following ungallant sentiment attributed to him: "Woman is a curse, but we cannot conduct our household affairs without this curse; therefore, to marry is an evil, and not to marry is an evil." Tragedy, from the seriousness of its essence and the stateliness of its action, appears to have been intended originally more for the entertainment or appreciation of the refined classes than for that of the common people. On the other hand, comedy, from its grotesque masks and its low-heeled sock, aimed at degrading humanity to a ludicrous level, and was regarded as an amusement for rustics and the unlettered masses of the town.

The drama then was distinctly religious in its origin. The heroes of the ancient Greek drama were men of virtue and of great reverence for the gods; the plays themselves were often made to inculcate a great religious or moral truth, and to so teach the people. Thus, for instance, the "Cedipus" of Sophocles was exposed to death in his infancy, in order to prevent the fulfilment of the prophecy that he must one day become the slayer of his father. The guiltless accomplishment of the prophecy entailed remorse and misfortunes; his career was made by the dramatist to teach the prime dictum of the Greek religion—that the decrees of fate are inevitable.

The drama was enacted upon solemn occasions and, in early times, in connection with the worship of the gods. The master of Greek tragedy, Æschylus, had for his only aim the inculcation of moral duties. He taught "reverence for the gods, re-

spect for the sanctity of an oath and of the marriage bond, inflexible justice, moderation in prosperity, patience under suffering, love of the fatherland, generous hospitality," and the sublime duty of self-sacrifice.

The ancient drama had the three unities of time, place and action, that is, one set of actions performed at one place and during the lapse of two or three hours. In the hands of the great masters of Athens it had a powerful influence upon the people in stimulating them to duty and the obligations of life, but especially to the worship of the gods.

Passing from the ancient Greek drama to that of the Middle Ages, or the Christian drama, the same high religious and moral purpose is visible. It is to Gregory Nazianzen that the definite transition of the ancient Greek drama to the Christian drama of the Middle Ages must be ascribed. Scholar, preacher and poet, recognizing the influence and religious tendencies of the heathen drama, which lingered on the stage after Christianity had been more or less established, he succeeded in banishing from the stage the old tragedies, and substituted those which tended to inculcate Christian principles. As the ancient tragedies had for their subjects the sufferings of the heathen heroes and demi-gods, so this new drama adopted for its subjects the sufferings of Christ and the ancient saints and martyrs. These Christian plays obtained generally among the Christians of the East. But it was centuries later that they found their way into Western Europe, where they were first produced in Latin ; and though they were known in Italy, and much later in France and Germany, it was not until the beginning of the 15th century that the English became much acquainted with them. The attention of the English bishops seems to have been first drawn to them at the Council of Constance, which sat from 1414 to 1418. These "Miracle Plays" were then introduced into England, and, as said elsewhere, were purely religious and performed in the churches and by the ecclesiastics. They were also of a most serious character, as the nature of their subjects demanded. After a while, in

deference to the craving in the uneducated to be amused, a funny character was introduced in the person of the "Devil," whose torments on the stage formed a perpetual theme for laughter and merriment.

After a time these Miracle Plays took on the allegorical form, probably borrowed from the French, and instead of persons in Bible history, the saints and martyrs, they represented abstract qualities, and were called Moralities or Moral Plays. We find that, in the reign of Henry VIII, owing to the grossnesses that had crept into these representations, Bishop Bonner prohibited the production of them in the churches.

But the immediate link between the Medieval and the Elizabethan or modern drama was the Interlude, produced for the first time in the reign of Henry VIII, by John Heywood, a staunch Catholic who, on the death of Queen Mary, preferred exile to the abandonment of his faith. He was the manager in court ceremonials at which his plays were generally produced. In the Interludes the characters were not individuals, but types of classes, as the Pedlar, the Pardoner, the Palmer, and the Poticary, which, however inferior to the characters of Shakespeare from a dramatic standpoint they may have been, were still greatly in advance of the personified virtues and vices of the Moralities.

Note.—The reader is referred to "The Reading and Study Exercises" on another page of this issue.

CHAMPLAIN READING UNION

It is the intention to extend this department in future issues of **THE CHAMPLAIN EDUCATOR**, in the hope that it may prove of much practical value and assistance to both teachers and students.

STUDY OF COLERIDGE'S ANCIENT MARINER

Life of Coleridge.—Samuel Taylor Coleridge was born at Ottery St. Mary, in Devonshire, England, in 1772. Left an orphan at the age of nine, he was educated at Christ's Hospital, London, and at Cambridge University. After spending a short time at the latter institution, he enlisted as a private soldier. His friends shortly after procured his discharge from the army, and he settled at Bristol. In 1795 he married Miss Sarah Fricker, and in the following year published a volume of poems which was favorably received.

He was an intimate friend of Wordsworth's. With him he visited Germany, where he profitably spent his time in studying the German literature. On his return to England, he settled at Grasmere, in Cumberland, near the other Lake poets, Wordsworth and Southey, where he published a translation of Schiller's *Wallenstein*, and contributed largely to various publications. During the last nineteen years of his life, he lived with his friend, Mr. Gillman, a physician, at Highgate Grove, London. He became addicted to the use of opium, which wrecked both his mind and career.

Coleridge's poetry combines the highest flights of a lofty imagination with the perfection of versification and word imagery. Of the complete poems he has left, it is impossible to speak too highly. Algernon Swinburne, the poet, says that "for height and perfection of imaginative quality, he is the greatest of the lyric poets. But incompleteness marked his works, and his works were typical of his life. He was probably the most finished conversationalist of his time. To hear him talk was in itself an education. To great learning in him

were added the attraction of melodious utterance, genial temper, and the mingling of poetic and philosophic argument. His study of German literature influenced him, and through him, English literature. Among the visionary schemes of Coleridge was that of the "Pantisocracy," which he, with his friends, Southey and Lowell, had planned. These three young poets, it might be remembered, married three sisters, the Misses Fricker. Young and ardent, and inflamed with the desire to promote the welfare of mankind, they thought to build up here in the New World a species of Utopia. They were going to settle on the banks of the Susquehanna and found their ideal republic—their Pantisocracy, or *all-equal* government. For want of means, the Pantisocracy was given up.

History of "The Ancient Mariner."—It was during a walk with Wordsworth and his sister, Miss Wordsworth, that the poem (or Rime) of the Ancient Mariner was planned and, in small part, composed. Hazlitt calls it "a work of genius—of wild, irregular, overwhelming imagination." Wordsworth wrote some few verses of "The Ancient Mariner." Originally, in their literary partnership, Coleridge was to furnish the supernatural and highly imaginative, whilst Wordsworth was to give poetic significance to the common things of life ; yet, singularly enough, it was Wordsworth who suggested the killing of the albatross and the steering of the ship by the ghostly crew.

Analysis.—The marginal analysis of the poem, made by Coleridge himself, is so full, even minute, that it only remains to make an analysis of this analysis, and so present the frame-work of the story ; so that the parts may show their relation to one another, and to the poem, as a whole.

The story reveals itself in four phases, as follows :

Part I—The Crime.

Parts II, III and IV—The Retribution.

Parts V and VI—The Expiation.

Part VII—The Confession and Penance.

Comment.—It is a poem of the imagination, the story of a crime, its expiation, and the moral or lesson it teaches. The crime in itself is trivial—the mere shooting of a bird—but it lay more in the wantonness of the act than in the act itself. The poet would evidently teach the lesson, that even a small crime may be weighted with a chain of unforeseen and disastrous circumstances. The albatross was a bird of good omen, and loved by the Polar Spirit, or demon. But how was the ancient mariner to know that? Every sin must bear its punishment in this world or in the next, or in both—this truth is also taught in the poem. The mariner's companions made themselves accomplices in the crime by justifying the act, and they were punished.

The supernatural, which excites and sustains the imagination, is brought in with great effect. The nemesis is the Polar Spirit and his fellow-demons; the ministers of redemption are a troop of angelic spirits. The ship and the fortunes of the ancient mariner are under the vengeful control of the demon and his fellows, until the moment when the former recognizes, acknowledges and is sorry for his crime. He beheld God's creatures of the great calm, and "a spring of love gushed from his heart, and he blessed them unaware." From that moment the albatross fell off his neck and fell into the sea; the spell began to break. No longer does the demon hold sway; but the mariner's "kind saint," "Mary, Queen," and the troop of angelic spirits are on his side, now that he is repentant, fighting against the demons.

The genius of Coleridge, like the genius of Shakspeare, is Catholic. The whole poem of the Ancient Mariner is built on a purely Catholic model. The agents of redemption, the mode of expiation, are Catholic. The "kind Saint" is the guardian angel, who stands by the mariner and is the first to bring comfort and a helping hand; "Mary, Queen," is the Blessed Virgin, who "sent the gentle sleep from heaven, that slid into his soul"; the angelic troop were sent down for his defence by the invocation of his guardian saint. Finally, the

demons are put to flight by the angels, and the grace of repentance triumphs over dread despair. The Christian—the Catholic warfare is here depicted in all its phases—remorse prayer, repentance, suffering and expiation, even in the body. But all this is not sufficient. The full atonement is yet to be made. It is made when the mariner, impelled by the grace of repentance, kneels at the feet of the hermit and confesses his sin. Then, and not till then, was the weight of his crime rolled off his soul. The penance suits the nature of the crime. He had wantonly slain one of God's creatures ; his life-long penance was to be "to teach by his own example love and reverence to all things that God made and loveth." The beautiful truth and didactic design of the poem and of this weird, mystical story is exquisitely expressed in these oft-quoted verses :

"He prayeth well, who loveth well,
Both man and bird and beast ;
He prayeth best, who loveth best,
All things both great and small ;
For the dear God who loveth us,
He made and loveth all."

Questions.—2. What is gained by stopping only one of the wedding-guests ? What was the mission of the mariner ? Why wedding-guests ? 10. Notice the boldness of fascination. 18. Why cannot he choose but hear ?

Notice the beautiful-word picture in verses 5-8, and in 21-30. 31. Why is the wedding-guest here permitted to interrupt ? 41-44. What figure ? 46. What figure ? 65. Why did they hail the albatross in God's name ? What influence had this bird on the voyage ? 79-82. Point out the artistic effect in the structure of this stanza. 88. What does this line tell about the effect of the bird's death on the sailors ? How did the whole crew become accomplices in the crime ?

Notice the magnificent picture in 115-118. 132. What spirit ? What part did he play in the tragedy that follows ? 141-142. Explain the meaning. 148. Notice the splendid description

of this "something" that follows. 160. Why this extreme measure? 194. Explain meaning. 198. Which won, and why? What effect has this game of dice on the fate of the mariner? Would it have been better for him had Death won? 212. "Star-dogged"—explain. 216. Discuss the number of the crew. Why so many? How do their deaths coincide with the rule of Life in Death? How did these deaths affect the punishment of the mariner? 231. Explain the significance of this verse. 234. Why not? 236. "So beautiful." Do the circumstances warrant the expression? 246. What was the "wicked whisper"? 255. To what does the mariner refer? Compare with line 260.

Notice how the mariner looks on sea, on deck, into the sky and what he sees. 284. This line shows the beginning of repentance; show how. 290. Why? Compare the restfulness of the opening lines of Part V with the nightmare that precedes. A beautiful sense of contrast is here developed and pursued. Sleep is often apostrophized by the poets.

300. What does the rain typify? 306. "I was so light" what literal and figurative significance have these words? 328. What caused the ship to move? 331. Explain the dead men rising. Compare with 349. 345. Why does the wedding-guest fear the mariner? There is a touch of humor about this wedding-guest which reveals itself in his fear of ghosts. Is it natural? What purpose does it serve? 353. Explain. 354. What were these sounds—this medley? 379-380. The Polar spirit, in obedience to the Angelic troops, propelled the ship. 392. Why? What purpose did the "swound" serve? 397. Whose voices? 409. "Penance more." Compare with 440. 442. The curse is expiated. Is the breaking of the spell as artistic as it could be made? 446-451. Notice the beauty of this transition of scene. 464-471. Ecstasy. 482. Explain and compare with 490-491. 507. Why not? How brief, but complete and natural, are the Hermit and the Pilot. 560. Compare with 562 and 569. What caused the consternation? 578-585. Describe the nature of the mariner's life-long

penance. 589. Compare with line 2. 611-617. The teaching or moral of the poem.

Examination Questions.

Show that this poem is the story of a crime.

Describe the sea in its dreadful calm.

Describe the phantom ship.

Was it actually a crime to kill the albatross ?

Describe the retribution that followed the crime.

Describe the difference between Death and Life in Death from the picture given.

Show how and for what purpose the supernatural element is employed.

The poem is a story of the Christian warfare ; show how.

The punishment was altogether out of proportion to the gravity of the crime ; discuss this statement.

The "Ancient Mariner" is a poem of the imagination. Develop this topic into a paragraph.

Describe the metre of the poem.

What are the most frequently used figures in the poem ?—give examples.

Show the Catholicity of the poem.

In what respects does the poem reflect the character of Coleridge ?

THE SOCIAL REVOLUTION

A COURSE OF HISTORICAL READING : SECOND MONTH, NOVEMBER
—GUGGENBERGER'S CHRISTIAN ERA, VOLUME III

THE WARS BETWEEN MARIA THERESA AND THE DIVISION OF POLAND

THE three characters that exercised the greatest influence over their own and the coming periods were: Maria Theresa, the Empress-queen of Austria, Frederic II, King of Prussia, and Catharine II, Czarina of Russia.

Maria Theresa was endowed with breadth of intellect and firmness of purpose, and added great accomplishments to royal loftiness of thought and action. Her character was earnest, generous, chivalrous. She had at heart the good of her people. The principles of the Catholic faith were the mainsprings of her private life. In her policy, especially towards the end of her reign, she was not unfrequently deceived by her advisers as to the real interests of the Church. Her court was the most virtuous in Europe, and in striking contrast to the courts of Paris and Petersburg (III, 42). Frederic II spent a most unhappy youth under the tyrannical rule of his father, Frederic William of Prussia. In a school of abject slavery and hypocrisy he learned the art of dissimulation to perfection. Self-education and association with Voltaire made him an infidel. Yet he was a man of extraordinary mental resources, his intellect shrewd and calculating, his judgment rapid and clear. He was bold in danger, strong in adversity, indefatigable in the detail work of civil and military organization. He intensely loved power and money, but despised their pomps and display. Hard, selfish and cynical, entirely void of any religious principles or moral scruples, he was in political dealings callous to every sentiment of generosity and honor. His rule was based on the maxim, all for the people, nothing through the people.

Catharine II of Russia, born in the German family of Anhalt Ferbst, exhibited many traits of Frederic II. She possessed a superior intellect and a strong character. Like Frederic, she was a free-thinker, although at her marriage she entered the Greek Church. She married the recognized heir of the Russian throne, Peter III, and later deposed him and connived at his murder. Unscrupulous in politics, like Frederic, she stood far lower in the exhibition of moral vileness than the philosophical king of Prussia. The names of Maria Theresa and Frederic are connected with the wars of the Austrian Succession and the Seven Years' War; the names of Catharine II, Frederic II and his heirs, Maria Theresa and her successors, with the Division of Poland.

THE SILESIAN WARS

The emperor Charles VI died in 1740, in the belief that he had securely established his daughter, Maria Theresa, in the possession of his hereditary dominions by the Pragmatic Sanction (see Vol. III, no. 40). He had obtained the guarantee of this law of succession by solemn treaty with almost every European power. But he was scarcely in his grave, before half of the guarantors raised claims to the Austrian inheritance. The Electors of Bavaria and the Bourbon King of Spain, on the flimsiest pretexts, claimed the whole succession. Frederic I of Prussia, not relying on his shady claims to two towns of Silesia, but on his ready army and his well-filled exchequer, overran Silesia in time of peace and without declaration of war, and kept it. The royal marauder was joined by France, Spain, Bavaria and Saxony in formal treaty to thrust the House of Hapsburg from the imperial throne and elevate Charles Albert of Bavaria, one of the claimants to the Austrian succession. The conspirators succeeded, and Charles Albert became Charles VII. Maria Theresa, in her dire distress, was saved by the enthusiasm of her Hungarian subjects and the help of England and Sardinia. She gave up Silesia to Frederic as a price for his neutrality. Saxony, too, made peace and joined Austria.

So rapidly did Maria Theresa recover her ground, that Frederic, after two years of neutrality, became alarmed, and found a pretext to take up arms again. He was acting, he said, on behalf of the emperor. Emperor Charles VII, however, died in 1745. Maximilian Joseph, his successor in Bavaria, unwilling to face the league of Austria, England, Holland and Saxony, abandoned his pretensions to the Austrian succession, and was restored to his hereditary possessions. In return, he gave his electoral vote to Francis Stephen, Archduke of Tuscany, the husband of Maria Theresa, who was elected emperor as Francis I, the first emperor of the female line of Hapsburg—Tuscany still reigning. Frederic II now continued the war single-handed. His successes in the field finally com-

pelled Maria Theresa to conclude with him the Peace of Dresden, which once more guaranteed to him the possession of Silesia, whilst he recognized Francis I as emperor, 1745. The greater war of the Austrian Succession, still carried on in Holland and England (invasion of Charles Edward, the young Pretender), in Italy between Austria and Spain, in the Netherlands between Austria and France, and at sea, was terminated by the Peace of Aachen, 1748, on the basis of a mutual restoration of all conquests made in Europe and beyond the seas. The only exception was the cession by Austria of the Duchies of Parma, Piacenza and Guastalla to Don Philip, second son of Elizabeth of Spain. The Bourbons thus had four courts in Europe—in Paris, Madrid, Naples and Parma. The succession of the House of Hanover, both in England and in Hanover, was guaranteed. Two points were left undecided: the right claimed by Spain of searching English vessels, and the disputed boundaries between the French and English possessions in North America. (See work quoted, Vol. III, nos 43-62.) These unsolved questions led to the greatest war of the period, the Seven Years' War. It took its starting point in the contest of England and France in America. England was in possession of the coast colonies, and claimed the interior on the strength of royal charters, valueless on the point of right, and never carried out in point of fact. France was in possession of Canada, and claimed Louisiana, *i. e.*, the St. Lawrence basin, connecting Canada with the Ohio and Mississippi Valleys, guarded by numerous military and missionary posts. The French had the consent of the Indian tribes, whom they always treated with friendliness and left in the possession of their lands. The English had always acted as the exterminators of the native tribes. This rivalry was aggravated by the rivalry of the two powers at sea, resulting in the conquest of the island of Minorca by France. The same antagonism between the two powers existed in East India since the Peace of Aachen.

Under Dupleix and Lally-Tolendal in Pondicherry, and Robert Clive and the English East-India Company in Madras, it

became a struggle for empire, and resulted in the surrender of French dominion in India and the acquisition of absolute power by England over a country containing 30,000,000 inhabitants. It was this rivalry in transmarine countries which for the first time determined the rearrangement of alliances in Europe, England and Prussia against France and Austria. George II, anxious for the safety of Hanover, allied himself with Frederic II, who thereby abandoned his alliance with France. The alliance of England and Prussia led to a counter alliance of France and Austria, the first of the kind between the two hereditary foes. The reconquest of Silesia with the aid of France was the object of this understanding. A similar treaty of mutual defence, in case of a new Prussian aggression, existed between Austria and Russia since 1746. The coarse jests of the philosophical king on the scandals at the court of St. Petersburg had exasperated the Czarina Elizabeth of Russia into a deadly enmity. Elizabeth became the most effective ally of Maria Theresa.

How Frederic II invaded Saxony and Bohemia without a declaration of war, what successes he and his allies gained in the first years of the war, how he was gradually forced to take the defensive, how he was on the brink of despair after the battle of Vinnorsdorf, how the contest was waged in East India and North America, where the name of George Washington appeared for the first time on the pages of history, and where the French power in America went down on the Plains of Abraham, the death scene of two gallant opponents (see in the Vol. quoted, nos. 108-134).

The successive deaths of three sovereigns brought about political changes which in their final result turned the scale in favor of Frederic II. The death of Ferdinand VI of Spain, 1759, and the succession of Charles III united the four Bourbon courts of France, Spain, Naples and Parma, in a family compact by which each promised to give mutual support against any enemy and to guarantee each other's possessions. The death of George II and the succession of George III resulted

in the fall of Pitt and his splendid war ministry, and deprived Frederic of the English alliance. The death of Elizabeth of Russia and the succession of Peter III replaced a mortal enemy of Frederic by an enthusiastic admirer, who restored all the conquered territories to Prussia, and ordered the Russian troops, heretofore fighting for Maria Theresa, to join the Prussian army (Peace of Petersburg, 1762). Russia's influence freed Frederic from another enemy; Sweden concluded with him the Peace of Hamburg, which restored the condition existing before the war.

Great Britain, France and Spain settled their differences in the Peace of Paris, 1763. (See the terms, p. 83 and 84, no. 139.) With the Peace of Paris French power disappeared in America and East India. The last treaty of peace was signed in the Saxon castle of Hubertsburg, between Austria and Prussia, 1763. Frederic retained Silesia, restored Saxony to its hereditary House, and promised his electoral vote to Archduke Joseph, the son of Maria Theresa. The Seven Years' War raised England to the summit of her power and territorial extent, made Prussia a rival of Austria in Germany and one of the great powers of Europe, and destroyed the colonial, naval and commercial greatness of France (Vol. III, nos. 135-140).

THE DIVISION OF POLAND

The elective kingdom, or rather republic, of Poland in the seventeenth and eighteenth centuries was groaning under the most anarchical constitution of Europe; 1,500,000 nobles held the entire population attached to the soil in servitude. All the members of this democratic nobility stood on a footing of legal equality. No decree proposed in the diet could become a law except by the unanimous consent of the deputies. The *Liberum Veto* of a single member could frustrate the votes of all the rest. The *Liberum Veto* had destroyed the work of forty-eight out of fifty-five diets within the space of 110 years. In any dissension of votes the minority claimed the right of resisting by a private "Confederation" in arms, *i. e.*, to fight it out on the

battle-field. The kingship was not only elective, but was conditioned at the commencement of each reign by a special agreement called the *Pacta Conventa*. These three institutions, *Liberum Veto*, Private Confederations and *Pacta Conventa*, were a continual source of political disturbance. Ardent though unguided patriotism, inborn attachment to the liberties of the country, fervent religious sentiment and respect for the authority of the Church, were the elements that supplied the absence of political union, and in spite of frequent civil strife, retarded the final dissolution. The chief powers responsible for the division of Poland were Russia, Prussia and Austria ; Catharine II and Frederic II and his successors leading in the crime, and Maria Theresa and Joseph II following in the lead to uphold the balance of power.

1. To obtain their end, Catharine and Frederic stirred up the Polish Dissidents against the Catholics, who had hitherto lived in peace and harmony.

2. They secured the election of Stanislas Augustus Poniatowski, an unprincipled tool in the hands of Catharine, as king of Poland.

3. The Russians overawed the diets by a display of enormous military forces, and exiled recalcitrant deputies, whilst the Prussians drew a military cordon along and beyond the frontiers.

4. Catharine II stirred up a civil war, in which the Russian army fought the patriots of the Confederation of Bar. Both the Russian regulars and the Cossacks, let loose upon the plains of the Ukraine, committed unspeakable atrocities. Having thus prepared the way, Catharine II and Frederic II concluded a partition treaty, to which Emperor Joseph II readily, Maria Theresa most unwillingly, acceded. The three powers then took possession of their respective portions of the spoils. The first partition of Poland was accomplished, 1772.

Whilst Russia was occupied in a war with Turkey, the patriots of the diminished kingdom undertook a task which their ancestors ought to have performed centuries before. They adopted a new constitution, which abolished the elective char-

acter of the kingdom, swept away the *Liberum Veto*, and granted concessions to the middle classes and the peasants. But Catharine II marched 60,000 Russians across the border and crushed the patriotic army, bravely fighting under Princes Poniatowski and Kosciusko, whilst Frederic William I, Frederic II's successor, marched another army across the western border, and occupied the provinces assigned him by Catharine, although he had solemnly sworn in two treaties to protect the integrity and independence of Poland. Thus a new batch of large provinces was torn from this unhappy country, 1793. The second act of the barefaced robbery was accomplished.

In 1794, the remnants of Poland, supported by expatriated volunteers, rose in a last struggle of despair, and performed wonders of valor and endurance under their national leader, Kosciusko. But the overwhelming forces of Prussia, Russia and Austria entering Poland on every side, ended the death struggle of the nation which for centuries had been the bulwark of Christendom against the Islam. Poland, as a state, disappeared from the map of Europe. The three robber states had divided among themselves over 280,000 square miles with over 12,000,000 inhabitants. It was a revolution *from above* against all human and divine rights. But at the hour of Poland's fall, the revolution of the thrones was already being overtaken by the revolution *from below*—the revolution of the mob.

EXERCISES ON PRESCRIBED READINGS

THE STAGE

(a) *Questions on the article.*

1. What was the Church's policy towards existing institutions? 2. What was her policy towards the Pagan stage? 3. What does the historian, Hallam, say concerning the preservation of learning? 4. What use did the Church make of the stage? 5. How may dramatic literature be divided? 6. What is the origin of tragedy—of comedy? 7. What were the religious and moral purposes of the Greek drama? 8. Who made the transition from the Ancient Greek to the Medieval or Christian drama? 9. What was the aim of this transition? 10. How was it accomplished? 11. When were

Miracle Plays introduced into Western Europe—when into England? 12. Distinguish Miracle Plays, Moralities and Interludes.

(b) Research questions.

1. What is the origin and history of basilicas? 2. What was the character of the Roman stage at the introduction of Christianity? 3. What were the popular forms of spectacular entertainment in Ancient Rome? 4. Who were the chief Greek writers of tragedy—of comedy?

(c) Topics suggested for supplementary articles.

1. The Church the preserver of the stage. 2. The theatre of the Middle Ages. 3. Tournaments. 4. The development of the Roman drama. 5. A comparative study of Greek and Roman dramatic ability.

THE MASTERPIECE OF THE MASTER HUMORIST

(a) Questions on the article.

1. Why is Don Quixote not a child's book? 2. What was Cervantes' purpose in writing Don Quixote? 3. How do various critics interpret the purpose of this work? 4. What was Byron's opinion of Cervantes' effort? 5. Was Cervantes' object a purely literary one? 6. What was the character of the light literature of Cervantes' time? 7. Don Quixote was an alter thought—show how this is true. 8. What was his object in introducing Sancho Panza into the story? 9. Show the development of the characters of Don Quixote and Sancho Panza. 10. Don Quixote, though a unique, is not a consistently-sketched character—show this. 11. Discuss the development of the plot. 12. What are the literary merits of this work? 13. Cite anachronisms in the work. 14. On what element does Cervantes depend for his humor? 15. Macaulay calls Don Quixote "the best novel in the world beyond comparison"—discuss this statement.

(b) Research questions.

1. What is humor? (2) Mention any celebrated novels or stories of purpose. 2. What were the chief evils and absurdities of knight-errantry? 3. What is the marked tendency of English fiction to-day? 4. Compare Sancho Panza with Shakspeare's Falstaff.

(c) Topics suggested for supplementary articles.

1. A comparison of English and Spanish humor. 2. Don Quixote and the Pickwick Papers. 3. The novel of purpose. 4. The rise and fall of knight-errantry. 5. The influence of the present day novel. 6. A comparison between the humor of Shakspeare and that of Cervantes.

READING AND COMPOSITION

FIFTEEN-MINUTE THEMES

ANSWERS BY MISS ROSEMARY ROGERS, BROOKLYN, N. Y.

Subject.—Carlyle's estimate of Burns as a writer of song.

Theme.—Poetry sings itself into the mind of the poet. Robert Burns was nature's own child. In the simple dialect of his native village, in the homely phrases of his country, Burns has touched the hearts of all his readers by the tenderness of his words. He did not choose lofty subjects about which to write, but took the smallest object near him, as evidenced in his poem about the mouse, and the little daisy. He was a true lover of nature, and as such sang her praises in his own sweet way. In "Scots wha hae wi' Wallace bled," and similar war songs, he showed the strong, loyal character. In the Cotter's Saturday Night, he showed the inner life of the ordinary good men, and presented a beautiful lesson to the reader of a Scottish fireside. His poems were spontaneous ; and whatever his mood, so his poem came forth, beautiful, lofty in thought. He was a man of little education, past what he got in his village life. His only books were those of a friendly neighbor, who allowed him the privilege of using them. So that his models of poetic expression were not of the best, yet, nevertheless, his song burst forth in spontaneity, and when it was published the public went wild for it. But his early death stopped short a career which promised a glorious future. It seems a pity that no friendly hand was raised to help him financially, and let him devote his time to writing. Perhaps in this way he might have been lifted out of himself and his natural inclinations. However, Burns' poetry is pure in thought, and inspires one to love the humble, hopeless Burns all the more, for his inner heart is reflected in his beautiful writings of verse.

Subject.—The change in the life and character of Silas Marner after the arrival of Eppie.

Theme.—The change in the life and character of Silas Marner after Eppie's arrival.

Silas Marner's first thought, when he saw the gold curls of Eppie shining in the flickering light, was, "O here is my gold!" He reached down for it, and his hand encountered the soft, fluffy curls of the little child. Lovingly, they twisted and twined themselves about his hands, till he felt they were human, and returned their gentle pressure. Then his hand touched the soft baby face, now warm and pink from the heat. Suddenly the little one's eyes opened, and feeling his gentle touch, she went up to him, cuddling against his knee. In amazement, he stooped, and lifted the warm little body in his arms, and her gold curls kissed his withered cheek. Every time they touched him, he felt a thrill of delight steal over him. All he thought of was his gold. He had been told it might come back on New Year's night—and here it was. Suddenly his eyes were attracted by the open door, outside of which were the footsteps leading to the furze-bush. Sixteen years after this Eppie has become a young lady and is to marry her young friend Aaron, who is to enlarge their present garden so as to take the furze-bush in. Silas and Eppie are all in all to each other. Her soft curls brought back to Silas the thought of his gold, her loving companionship warmed his heart, her womanly sympathy opened its portals, and so, in loving his little gold-headed foster child, Silas' whole nature underwent a change and his life became more social—he became more of a use to himself and neighbors, who thought there must be something good in a man who could do so much for a strange child. So they trusted in him—and by their sympathy showed him his own heart, which had become fuller of trust in God than ever before. And Eppie's gold head had turned Silas' poor, hardened heart into a veritable gold heart of love and trust.

Subject.—The interview between Lady Rowena and Rebecca just before Rebecca's departure from England.

Theme.—The interview between Lady Rowena and Rebecca makes one feel sorry for Rebecca. Poor girl, through no fault of hers, she and her father were to leave England. She loved *Ivanhoe*, but was too proud to let him know it, and she wanted

to repay him for his kindness to her father and herself. She could not trust herself to see her defender, so, to Lady Rowena's surprise, a messenger told her that she, Lady Rowena, was wanted. The Jewess advanced most humbly to the lady, and told why she had come, begging the lady at the same time to accept a casket of jewels as a token of her regard. Lady Rowena could not understand why Rebecca should want to give such beautiful gifts to her. But I think her woman's heart suspected that if Rebecca had nursed Ivanhoe, she must have lost her heart to him. Indeed, Lady Rowena had a great deal of common sense, and she put away all jealous feelings, taking leave of Rebecca most fondly, after coaxing her to remain in England under their protection. Poor Rebecca would not trust her heart to do this, for she was a lofty character. She knew she loved Ivanhoe, and felt it better to leave the land where he lived. "Henceforth," said she, in farewell, "I shall devote my life to charity among my own race, in their own land!" And the two women, each so noble in mind, looked into each other's heart as they embraced in that last farewell.

Subject.—The meaning of Sir Launfal in the following: "The grail in my castle here is found."

Theme.—"The grail in my castle here is found."

Lowell, in his beautiful poem, "The Vision of Sir Launfal," describes a vision that a musing organist—or the poet himself—had of Sir Launfal's Vision.

Sir Launfal, in search of the Holy Grail, starts forth in armor and with pride in his heart. On the way he lies down to rest—and dreams. He dreams that he, the young knight, met a leper, whom he spurned on account of his loathsome disease, but to whom he offers alms. The leper refuses these alms, "because," he says, "they are given in duty, not love." Years pass on, and the knight has gone away and become a pilgrim in reality. Returning to his castle—an old man, poorly clad—he is again accosted by the leper, to whom he gives half his crust of bread and a drink, when suddenly the leper is changed into the beautiful figure of Christ, who says: "Lo! it is I. Be not

afraid." And Sir Launfal enters his castle, where peace and happiness will ever be found. In giving drink to the leper—the grail—the cup of the thirsty is always at home, and one does not have to journey to distant lands to find it. "Charity begins at home."

CATHOLIC LITERATURE : STUDIES OF THE WORKS OF CATHOLIC AUTHORS

(CONDUCTED BY THOMAS SWIFT.)

We propose to devote this department of Catholic Literature to the systematic study of the masterpieces of Catholic authors, to encourage and assist our readers in this very important but neglected branch of Catholic education. There are many purely Catholic works of literature that will amply repay study, and by the very fact of their Catholicity will tend to the cultivation of the highest and truest ideals. We feel confident that such a series of studies will commend itself to the consideration and approval of our readers, and will be of solid, practical value in the cause of Catholic education generally.

THE DREAM OF GERONTIUS

NEWMAN AS A POET

It is more than probable that the wide popularity Newman enjoys as well as the perpetuation of his fame outside of Catholic circles, is due more to his beautiful little poem, "Lead, Kindly Light," than to all his other literary works put together. Where thousands have read his *Apologia*, millions have sung his hymn ; the intellect admires the one, the heart thrills and responds to the other ; the former is personal and particular, the latter universal. Popularly he is a poet of one poem ; but where is, let us say, Browning, with his shelf of poetry, beside Newman and his one sacred song, which will be sung as long as the belief in a God remains on this earth ?

In the splendor of his prose work we are apt to forget Newman the poet ; and yet, he has left to the world some remarkable and singulary beautiful poems. If it is true, as Thomas Arnold in his *History of English Literature* states, that " for all

the ordinary purposes of prose style, Newman's manner of expression, considered as a singularly direct and lucid medium of thought, has probably never been surpassed," it is likewise true that he has stamped upon his poetry an individuality as strongly marked as that which characterizes his prose.

When his volume of poetry appeared in 1868, a critique in the *Pall Mall Gazette* said of them: "These poems are throughout, and that in a degree as unfrequent in our modern literature as the rich creativeness of Keats and Tennyson, the "Confessions of a Beautiful Soul." The heading of this critique was, "The Poetry of a Beautiful Soul." What more need be said?

Newman then is the poet of the soul, and in this lies his strongest charm. His poems grow upon one as he reads; thoughts and beauties, the outcome of a beautiful mind, develop and expand themselves. Familiarity begets appreciation. Any artistic defects are overbalanced by spiritual gifts, and he stands out like a poet who has been taught by the Holy Ghost. His poetry may be limited in range, may rarely pass beyond the circle of religious ideas, but it is always thoughtful, true, intense and inspiring. When we remember that his poems were written at random moments, written only for himself and God, as a recreation rather than as a labor, and with no intention of publication, the question forces itself upon us—what might Newman not have aspired to in the realms of poetry had he seriously and with deliberate intent devoted himself to this the highest branch of literature? It was only at the loving and insistent solicitation of his friends that his volume of "Verses on Various Occasions" was published.

There is a distinct charm of individuality in Newman's poetry which makes it like no other poetry. His poems seem to have been written to relieve the fullness of his own soul; they voice the inner workings of his struggles and emotions; they are part of himself. It has been said of him, that while others touched the

"—facile lyre to please the ear
And win the buzzing plaudits of the town,"

he

“—sang his soul out to the stars
And the deep *hearts of men*.”

For Catholics the poems of Cardinal Newman should have a particular charm, and for this reason we have chosen as our first study in Catholic Literature his most pretentious poetical work,

THE DREAM OF GERONTIUS

Its History.—The Dream of Gerontius is a dramatic poem in the form of a pious fantasy of exceeding beauty in design and execution. It embodies its illustrious author's conception of the last great change through which the soul passes when leaving this world for the world of spirits. It was written in 1865, shortly after Newman had given to the world his “Apologia,” and when he was in the full splendor of his marvellous talents and fame. Of this effort he thought so little that he was about to consign it to the waste-paper basket, when a friend, probably doubting that anything from so gifted a pen could be worthy of such a fate, rescued it for the delight of a multitude of readers. It is dedicated as follows :

Fratri desideratissimo Joanni Joseph
Gordon oratorii S. P. N. presbytero,
Cujus anima in refrigerium.—J. H. N.,

which is an indication of the loving regard of the author for the memory of a departed brother. It is dated “All Souls Day,” 1865, and was first published in *The Month*, 1868, as an act of friendship to the editor of that publication, and afterwards in his “Verses on Various Occasions.”

The Theme.—If any genius of the nineteenth century walked nigh to the great borderland of the future state, it was John Henry Newman. No mind but one steeped in the sweetness of a faith and hope sublime could have so exquisitely conceived a situation in which the soul, released from its earthly tenement, is brought face to face with its Maker and Judge.

Few, and these only of the master-poets, have accomplished any analogous task without permitting some jarring note to

make itself heard or some glaring inconsistency to obtrude itself upon the dread scene. In this poem, Newman not merely satisfies, but delights and fascinates the mind by the simplicity, directness and ease with which he pictures that supreme moment awaiting every soul when it enters into eternity. That the theme had a peculiar fascination for him cannot be doubted. The chief purpose of his long and ardent life was the salvation of his own soul at any cost. The hour of death was ever before him, and it seems, therefore, consistent with his life, that he should have been tempted to lift the veil that hangs before the presence chamber of the Most High, and this, not from any unworthy curiosity, but as an inspiration and consolation to himself, and as Fate has willed it, to the millions who should read. For surely the "Dream of Gerontius," without departing from the lines of Catholic doctrine, inspires life anew and robs death of its terrors—harmonizes and reconciles eternal love with eternal justice.

"I want to make you anxious about your souls," were the words he once addressed to the Anglican clergy, and his biographer, Meynell, thinks that this was the message of his life. This message is, at least indirectly, conveyed by the "Dream of Gerontius." As one reads, he cannot altogether keep from the background of this picture of a soul saved the suggestion of outline of a soul that is lost.

This poem is the history of a moment, nay, of the "million-million-millionth part" of a moment, to which all the years and ages of existence are as nothing in comparison and importance, for it holds for each human soul eternal happiness or eternal misery. To crowd the concerns of a lifetime into an infinitesimal fraction of a moment—to make the reader feel this as his eye travels from line to line and page to page—this Newman has done, and done most skilfully and artistically. We read, but we are never disposed or allowed to forget that it is of the one supreme moment of man's existence the poet speaks, upon which all the incidents of the poem centre.

The dramatis personæ of the poem and their themes are as follows :

Gerontius—the typical soul saved, voices the fears and hopes of the dying Christian and the departed soul.

Angel Guardian—who is in "The Dream" what Vergil is in Dante's great poem—the mentor and guide to the soul.

The Demons—the fallen spirits who rave in mad hatred and jealousy of man because he was created to fill their place in Heaven.

Choirs of Angelicals—who chant the story of the wisdom and goodness of God, as shown in the creation of man to be the champion against the *foe* in the world of matter and of sense, as the angels were in the spirit world. They sing of man's fall, of the promise of the Messiah, and of man's redemption—of the triumph of grace.

Angel of the Agony—the special pleader before the Throne, who entreats by the merits of Christ's passion and death for the souls in purgatory.

Souls in Purgatory—who sing the praises of God even in their sufferings and look with ever increasing joy to the day of their deliverance.

We would here recommend those of our readers who wish to make a special study of this beautiful Catholic poem, to read it through so as to obtain first hand a general idea of the nature and structure of the work as a whole, at the same time making out for themselves a written analysis, which they may compare with the accompanying analysis. This method has a distinct benefit in that it compels thoughtful reading, and does not interfere with the appreciation of the literary beauties of the poem.

ANALYSIS

Section 1.—The dying Gerontius.

A detailed description of the sense of annihilation, physical and of the spirit, that overpowers the conscious dying. Prayer, the only relief—"Pray for me, my friends"; and the first prayer is the Litany of the Saints. Gerontius, strengthened by prayer, makes an act of faith. The horror of physical collapse and a "restless fright" again seize upon him. Prayer again calms him, and he passes away to the priest's "Go forth upon thy journey, Christian soul!"

Section 2.—The soul of Gerontius enters eternity and meets its Angel Guardian.

Gerontius minutely describes the sensations of the soul part-

ing from the body. An unseen hand holds him fast and bears him on his way. He hears his Guardian Angel singing the canticle of triumph over a soul saved :

" My work is done,
My task is o'er,
And so I come,
Taking it home,
For the crown is won,
Alleluia,
For evermore."

Section 3.—The soul of Gerontius converses with its Guardian Angel.

Gerontius asks two questions :

" What lets (prevents) me now from going to my Lord ? "

and

" Why have I no fear at meeting Him ? "

The Angel's answers form two of the most fascinating passages in the poem. To the first question he replies that in the immaterial world time is measured by the living thought alone ; to the second he replies that it was because Gerontius feared in life, that he no longer fears after death. A consoling presentiment of salvation relieves the soul from the fear of meeting its Judge.

Section 4.—The soul holds further converse with its Angelic Guardian.

The soul hears, but does not see, the demons whose fruitless mocking and jibes remind one of the ravings of infidels in life. The Angel explains why these demons are impotent to the soul saved ; why they are to be feared in life, because of the weakness of human flesh ; and how the " pure and upright soul " even in life can triumph over them. He explains how it is that the disembodied soul cannot see :

" A disembodied soul, thou hast by right,
No converse with aught else beside thyself ;
But, lest so stern a solitude should load
And break thy being, in mercy are vouchsafed
Some lower measures of perception."

.....
 "So will it be, until the joyous day
 Of resurrection, when thou wilt regain
 All thou hast lost, new-made and glorified."

"Meanwhile let it suffice thee to possess
 Such means of converse as are granted thee,
 Though, till that Beatific Vision thou art blind;
 For e'en thy purgatory, which comes like fire,
 Is fire without its light."

The soul voices a pious, undying belief that it will have one sight of God to strengthen it before going to purgatory. To which the Angel replies:

"Yes,—for one moment thou shalt see thy Lord."

"One moment; but thou knowest not, my child,
 What thou dost ask: that sight of the Most Fair
 Will gladden thee, but it will pierce thee too."

Section 5.—In the House of Judgment.

The soul hears the three Choirs of Angelicals singing their canticles of praise. The Angel tells that the House of Judgment is made up of life—

"Of holy, blessed, immortal beings,
 Who hymn their Maker's praise continually."

The Angel then describes the contending emotions that will agitate the soul when it comes face to face with its Creator and Judge—love, yearning, pity, remorse,—

"The longing for Him, when thou seest Him not,
 The shame of self at thought of seeing Him,—
 Will be thy veriest, sharpest purgatory."

They gain the stairs of the Presence Chamber, and hear the voices of the Angels of the Sacred Stair "who hymn the Incarnate God." The Fourth Choir of Angelicals tell of the weakness and fall of man.

They reach the threshold, and the Fifth Choir of Angelicals chant the story of the redemption.

Section 6.—And now they are in the veiled presence of God, and the Angel of the Agony,

"The same who strengthened Him, what time He knelt
Lone in the garden shade bedewed with blood,"

pleads for the release of the suffering souls.

The climax is reached in the single broken verse—

"I go before my Judge. Ah !....."

The Angel Guardian completes the verse and the picture,—

"Praise to His Name !

The eager spirit has darted from my hold,
And, with the intemperate energy of love
Flies to the dear feet of Emmanuel ;
But, ere it reach them, the keen sanctity,
Which with its effluence, like a glory, clothes
And circles round the Crucified, has seized,
And scorched, and shrivelled it ; and now it lies
Passive and still before the awful throne."

Then the soul, "passive and still," pleads,

"Take me away,
That sooner I may rise, and go above
And see Him in the truth of everlasting day."

Section 7.—The "golden prison"—purgatory—at the command of the Angel Guardian opens its gates, and the canticle of the holy souls is heard, breathing praise and hope of release from their sufferings. This canticle is modelled after the Psalms. The Angel Guardian commits his charge, "a dearly-ransomed soul," into the hands of the Angels of purgatory, until "from all bond and forfeiture released he shall reclaim it for the courts of light."

Beautiful beyond words and pathetic to tears is the Angel's farewell, which concludes :

! "Farewell, but not forever ! brother dear,
Be brave and patient on thy bed of sorrow ;
Swiftly shall pass thy night of trial here,
And I will come and wako thee on the morrow."

The Title.—Newman seems to have taken the title of the poem from these two lines in Section 2 :

"I had a dream ; yes,—some one softly said,
'He's gone ' ; and then a sigh went round the room."

The idea is both natural and appropriate. It is in sleep that dreams come, and it is a favorite conceit with the poets to picture death as a sleep.

Thus Shakspeare's Hamlet in his soliloquy says :

" To die ;—to sleep :—
To sleep ! perchance to dream ; ay, there's the rub ;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause."

The Style and Diction.—The picture Newman gives us in "The Dream" is one of "set gray life." There is here no art for art's sake ; the purpose never deviates for effect. There are no digressions ; everything gravitates towards and centres in the one eternal theme. There is no lavishness of coloring ; he paints the picture as he conceives it to be, and does not permit anything to distract the attention of the mind from the one absorbing idea of a soul hastening to the presence of its Judge.

The note of the whole poem is one of rare and exquisite sincerity ; it is the prayer of one who, having reached the "haven of his heart," still longs for "higher shores."

What Arnold says of Newman's manner of expression for all the ordinary purposes of prose style is equally applicable to the purposes of poetry. It is equal to the highest flights of the imagination, and makes the mystical as tangible as reality. Its lucidity is one of its chief charms. Where strength and ruggedness is required, as in the ravings of the demons, he has recourse to the homely Anglo-Saxon phraseology ; in the explanatory passages from the lips of the Angel Guardian, we meet with that happy blending of English and classic elements that has made Newman's prose style a model for future generations of writers.

Versification.—The prevailing metre of the passages spoken by Gerontius is Iambic pentameter, or English Epic or Heroic metre. But the numbers vary throughout the poem from English Ballad metre, exemplified in the canticles of the Choirs of Angelicals, to the verse structure of the Psalms of Scripture, as in the prayer of the Souls in Purgatory.

QUESTIONS ON THE POEM

Section 1.—" 'Tis this new feeling." What?—describe it. Note the graphic force of the pious ejaculatory verses. What does Newman make the principal physical horror of death? What the mental? "Use well the interval"—how? In the beautiful prayer of Gerontius, beginning,

"Sanctus fortis, Sanctus Deus,"

quote the various verses devoted to an act of faith—to an act of hope—to an act of charity—to an act of fidelity to the Church—to an act of resignation to the Divine Will. "That masterful negation and collapse"—describe. "A fierce and restless fright"—what? In the last prayer of the "Assistants," beginning,

"Rescue him, O Lord, in this his evil hour,"

tell what the poet refers to in connection with the various Biblical personages mentioned. Point out the beauty, learning and application of this passage. Compare the Priest's prayer, "Proficiscere," with that laid down in the Church's liturgy.

Section 2.—Note the minute analysis of feeling the instant after death. "Someone has me fast within his ample palm"—who?—God or angel?—Find reasons for your answer. "Thy tale complete of saints"—what is the meaning of this? "A demon dire"—what? Is there any foundation for the supposition or tradition that each human soul while in the body has a special demon watching it, just as it has a special Guardian Angel? "O man, strange composite of heaven and earth"—note the sublimity of this passage.

Section 3.—"You cannot now cherish a wish which ought not to be wished"—why? Note the beauty and detail of the Angel's answer to the question, "What lets (hinders) me now from going to my lord?" How is time measured in the spirit world? Mark how the Angel answers the question, "Why have I now no fear at meeting Him?"

Section 4.—Mark how horrible, yet life-like, is the description of the demons,

"It is the restless panting of their being; "

"Thou hadst a traitor nestling close at home"—what? What puts the demons to flight? "Some lower measures of perception"—what are these? "(Let me use similitude of earth)"—point out the similitude.

"How, even now, the consummated saints
See God in heaven, I may not explicate"—

compare this with Scripture:

"Eye hath not seen, nor ear heard, nor hath it entered into the heart of man to conceive, etc."

"That sight of the Most Fair will gladden thee, but it will pierce thee too."—Explain. "There was a mortal.....ere it transform."—Whom does the Angel refer to?

Section 5.—"His elder race"—who? "The younger son"—who? What was the purpose of man's creation? Of what, according to the Angel, was the House of Judgment constructed? "And lost his heritage of heaven"—how? "He dreed his penance"—explain how. "No growth and no decay"—reconcile this with the condition of the fallen spirits. "There rose a hope upon its fall"—what? "Lit from his second birth"—what was this second birth? "A double agony awaits"—explain. "A double debt he has to pay"—explain. What, according to the Angel, will be the soul's "sharpest purgatory"? "By man hath come the infinite display of Thy victorious grace"—explain fully. Which is the Angel of the Agony? Why is he so privileged with God? "A sorry sentinel"—explain. "A second Adam"—who?

Section 6.—"I hear the voices that I left on earth"—show how this verse heightens the effect by linking earth with heaven. What Angel is the best pleader for the dying and the dead? What does this angel urge in his prayer?

"I go before my Judge. Ah!....."

Is this broken verse in keeping with the climax reached? Notice the beauty of conception in the words, "And now it lies passive and still before the awful throne." Explain the emotions that cause the soul to cry out, "Take me away."

Section 7.—"Golden prison"—what? "Angels of Purgatory"—who? Compare the Psalm of the "Souls in Purgatory" with the *De Profundis*. "O'er the penal waters"—is this in keeping with the common idea of purgatory? Reconcile and compare with "I dip thee in the lake." How may we on earth aid the souls in purgatory? How obtain for them prayers in heaven? Commit to memory the last beautiful stanza.

DICTIONARY OF CATHOLIC AUTHORS

Cardinal Newman (1801-1890).—John Henry Newman was born in London, England, on February 21st, 1801. He was the eldest son of John Newman, of the banking firm of Ramsbottom, Newman & Co., and Jemima Fourdrinier, of Huguenot descent. He was educated at a private school and at Trinity College, Oxford. Graduating in 1820, he was in 1823 elected to a Fellowship at Oriel, and in 1828 was made Vicar of St. Mary's, the University Church. The series of "Tracts for the Times," begun in 1833, in a spirit of reform and against the religious liberalism and dissent of the time, eventually landed Newman in the fold of the Catholic Church. The famous tract 90 was published in February, 1841, and Newman was received into the Church in 1845, by Father Dominick, the Provincial of the English Passionists. He was ordained priest in Rome, 1847, joined the Oratory of St. Philip Neri, and founded an oratory and a Boy's School at Edgbaston, near Birmingham, which was his home until his death. In 1854 he was made Rector of the Catholic University at Dublin. His "Apologia" was published in 1864. In December, 1877, he was elected Honorary Fellow of Trinity College, Oxford, and two years later was created a Cardinal-Deacon by Leo XIII. He died August 11th, 1890.

Cardinal Newman's numerous literary works form one of the largest and most brilliant shelves in the library of British literature. They are :

Sermons, Parochial and Plain, on Various Occasions, on Subjects of the Day, before Oxford University, to Mixed Congregations, Occasional ; **Lectures**, on Doctrine of Justification, on the Development of Christian Doctrine, on the Idea of a University ; **Grammar of Assent** ; **Biblical and Ecclesiastical Miracles** ; **Discussions and Arguments on Various Subjects** ; **Essays**, Critical and Historical ; **Historical Sketches** ; **Arians of 4th Century** ; **The Via Media of the Anglican Church** ; **Difficulties felt by Anglicans Considered** ; **Present Position of Catholics in England** ; **Apologia pro Vita Sua** ; **Verses on Various Occasions** ; **Loss and Gain** ; **Callista** ; **Theological Tracts** ; **Dream of Gerontius**,—in all thirty-eight volumes.

"For all the ordinary purposes of prose style, Dr. Newman's manner of expression, considered as a singularly direct and lucid medium of thought, has probably never been surpassed."
—*Thomas Arnold*.

"The charm of Dr. Newman's style necessarily baffles description ; as well might one seek to analyze the fragrance of a flower."—*Birrell*.

"Directness, flexibility, an effect of polish which seems rather a result of clear thinking than of literary effort, characterize whatever he has written. It is to this style, the admiration of critics and the despair of imitators, much more than to the subject-matter which it conveys, that Newman owes his place in English literature."—*Shaw*.

Cardinal Newman's works are marked by a discursive range of thought, a depth of learning, a felicity of expression, a massive strength, and a beauty of style. His great art lies in the application of existing materials, in converting the very disadvantages of the language into beauties, in enriching it with circumlocution and metaphors, in pruning it of harsh and uncouth expressions, in systematizing the structure of the sentence."—*Jenkins*.

Gerald Griffín (1803-1840),—novelist, dramatist and poet, belonged to an old and respectable Limerick County family. In his twentieth year he went to London, where for several

years he earned a precarious livelihood with his pen. Finally, when success came to him and a brilliant career was opening before him, he, in 1838, joined the Institute of the Christian Brothers. His religious career was fervent, but short ; he died of a contagious fever in 1840.

Griffin's chief works are :

Hollandtide, a series of Irish tales ; Tales of the Munster Festivals ; The Collegians ; The Rivals ; The Duke of Monmouth ; Tales of My Neighborhood ; The Invasion ; Gysippus, a play which was performed with great success at Drury Lane Theatre, in 1842, being one of the pieces selected by the great actor, Macready, at the time when he strove to restore the classic drama to the stage. Besides, he wrote many short poems, remarkable for purity, elegance of diction and rare delicacy of sentiment. Griffin's was a genius illuminated by the pure lights of Christian spirituality. "The Collegians" is his most famous work, in which, with the "dark and touching power" attributed to him by Carleton, he paints Irish life and character with force and truth. In recent times, this novel was dramatized and acted with extraordinary success by Dion Boucicault, under the title of the Colleen Bawn.

Adelaide Anne Procter (1825-1864),—poetess and philanthropist was born in London, England, in 1825. She was the daughter of "Barry Cornwall," Bryan Waller Procter, than whom no man was better known in the literary and social circles of his day. She wrote poems for Household Words, then edited by Dickens, under the assumed name of Mary Berwick, until the discovery of her identity in 1854. Adelaide Procter became a Catholic in 1861, and devoted herself with the greatest zeal to Catholic philanthropic work. Early in 1862 she published a volume of poems entitled, "A Chaplet of Verses," and generously donated the proceeds accruing from the same for the needs of a charitable institution for homeless women and children. Her "Legends and Lyrics" were published in 1858, of which "The Lost Chord" is perhaps the best known, although the poem, "A Doubting Heart," has great merit, and there is

fine word-painting in "A Tomb in Ghent." She also wrote many other poetical works, and died in 1864. It seems to us that Adelaide Procter has been greatly underrated. Her work will not suffer by comparison with that of Elizabeth Barrett Browning or that of any other woman singer in the English language. She is a poet of the home and affections.

Bro. Azarias (1848-1893).—Patrick Francis Mullany, teacher, philosopher and litterateur, was born in Ireland, but came at an early age to the United States with his parents, who settled in the neighborhood of Utica, N. Y. He joined the Brothers of the Christian Schools at the early age of fifteen, and devoted his whole life to teaching and literary labor. He died August 20th, 1893, at the age of forty-five.

His literary career began in his youth, when he assisted in the editing of text-books for schools and colleges. Independent authorship took the form of essays to the reviews, some of which were afterwards gathered into permanent volumes, and with his original books form a noble contribution to the world's literature. These include: "Old English Thought," an essay on early English writers; "A Philosophy of Literature," one of the cleverest books of the day; "Aristotle and the Christian Church," a learned essay in defence of the Schoolmen; and "Phases of Thought and Criticism"; also a small volume, "Books and Reading," a book of May devotions, and many essays on literary topics, on education, on philosophy and on Dante. His style is remarkable for its beauty, ease and clearness. One of his biographers writes:

"His works are bound to exert an influence for many years to come. Since Brownson, we have had no American writer of his ability or influence, and he reached an audience which neither Brownson nor Hecker could command. He is read by that wide world outside the Church—a world which often listened with delight to his exposition of Catholic philosophy and his interpretation of Dante."

Brother Azarias was one of the founders and incorporators of the Catholic Summer School established at Cliff Haven on Lake Champlain, N. Y.

Orestes A. Brownson (1803-1875),—one of the most powerful intellects that America has produced, was born at Stockbridge, Vermont, in 1803. He was a self-educated man, who with the aid and advantage of a University career might have been a second Newman, whom he resembles strongly in his ardent search for truth in religion. His religious wanderings led him into the fold of the Catholic Church.

During the twenty years previous to his conversion, he was an assiduous contributor to many periodicals, and rose to eminence and popularity as a preacher and writer of great original power. It was, however, as a Catholic publicist that he became a truly great man—his sheet-anchor was the Catholic Church. The power of Dr. Brownson as a writer lies principally in the exposition of the fundamental principles of faith and reason—the outcome and development of a struggling soul. “His style was as clear and forcible as the train of thought and reasoning of which it was the expression.”

Besides many valuable essays and contributions to various publications, he wrote, before his conversion, “Charles Elwood, or the Infidel Converted”; and “The Spirit Rapper.” Then “The Convert,” a detailed account of his religious wanderings and subsequent rest within the pale of the Catholic Church; “The American Republic,” an examination of the constitution, tendencies and destiny of the United States, according to the principles of Christian philosophy; and “Liberalism and the Church.” He died in 1875.

“A great thinker, a great writer and a great Christian, Orestes A. Brownson is justly regarded as one of America’s most illustrious sons.”

Mrs. Mary A. Sadlier (née Mary Ann Madden) (1820),—was born at Cootehill, County Cavan, Ireland, in 1820. She came to this country in 1844, and in 1846 married Mr. James Sadlier, of the publishing house of D. & J. Sadlier & Company, and resided successively in Montreal and New York. She has written about twenty works of fiction and translated as many French. Most of her original stories are descriptive of Irish life, and

have for their object the moral welfare of her co-religionists, especially those of her own race. For nearly thirty years Mrs. Sadlier was a frequent contributor to the foremost Catholic publications. Her novels and translations number upwards of sixty volumes. Amongst the former, the most interesting are : "The Blakes and Flanagans," "Willy Burke," "The Confederate Chieftains," and "Con O'Regan."

Not a few of her books were written at the request, or upon the suggestion, of eminent ecclesiastics or distinguished laymen, and had a special aim.

In recognition of Mrs. Sadlier's merits as a Catholic writer and as such a benefactress of her race in this country, the University of Notre Dame, Indiana, presented her with the "Lætare Medal" on April 1st, 1895.

READING CIRCLE DAY AT CHAMPLAIN SUMMER SCHOOL, CLIFF HAVEN

SACRED HEART READING CIRCLE, MANHATTANVILLE
NEW YORK CITY, 1902-1903

THE VICTORIAN AGE IN ENGLAND AND AMERICA— SCHEME OF STUDY

I.

Aspects of the Age : (a) England among the Nations. (b) America as a Nation. (c) Imperial Democracy. Democracy and Imperialism. (d) French Influence—The Revolution. (e) German Influence—The Romantic Revival.

II.

Poets of the Revolution: Wordsworth, Coleridge, Shelley.

III.

The Romantic Revival: The Schlegels, Tieck, Novalis, Burger, La Motte Fouquet, Sir Walter Scott, the Forerunner of the Oxford Movement.

IV.

The Reviewers: The Edinburgh—Jeffries, Macaulay, Sidney Smith. The Dublin—Wiseman, Wilberforce, Ward. Brownson's Review.

V.

The Makers of Victorian Prose: Newman, Macaulay, Thackeray, Ruskin, Stevenson, Irving, Prescott.

VI.

The Makers of Victorian Poetry: Wordsworth, Tennyson, Keats, Browning, Christina Rossetti, Longfellow, Lowell, Whittier.

VII.

The Makers of Victorian Fiction: Scott, Jane Austen, Thackeray, Dickens, George Elliot, Kipling, Cooper, Hawthorne, Poe.

VIII.

Essayists and Critics: Hazlitt, Lamb, Carlyle, Matthew Arnold, Andrew Lang, O. W. Holmes, Lowell.

IX.

Historians: Scott, Macaulay, Carlyle, Maitland, Froude, Green, Gairdner, Prescott, Parkman.

X.

The Pre-Raphaelite Poets: Translators—Persian Influence.

This Course will require at least two years of work; a third year will be given exclusively to Newman.

NOTES

Membership limited to twenty-five. Meetings once a month, for three hours, at Manhattanville.

First Hour: Reading of notes and papers on authors as scheduled in scheme, by the Working Committee of Month.

Second Hour: Illustrative readings from the authors discussed.

Third Hour: *Varia*: reading or discussion of new books and poems, refutation of calumnies against the Church, assignation of correspondence and work to different members, in the line of the American Catholic Truth Society.

COLLATERAL READING

History of the English People—Green, Vol. IV; History of Our Own Times, 1837-1897—Justin McCarthy; American Literature—J. W. Abernethy; Literature of the 19th Century—Andrew Lang; Lectures on Dramatic Art and Literature—A. Von Schlegel; Lectures on the History of Literature, Ancient and Modern—Von Schlegel; The Philosophy of History—Von Schlegel; The Philosophy of Life and Philosophy of Language—Von Schlegel; History of German Literature—A. Scherer; History of German Literature—John Robertson; History of German Romanticism in the 19th Century—Beers; Life and Writings of Goethe—Dublin Review. Vol. VI, p. 34; Encyclopedia Britannica—vide—Scott and Schlegel; Germany—Madame de Staël; Undine—La Motte Fouquet.

The Edinburgh Review—Oct., 1902, Centennial Number; **Three Studies in Literature**—vide—Jeffries, L. E. Gates; **Life of Scott—Lockhart**; **Life of Scott—Hutton**; **Life and Times of Cardinal Wiseman**—Wilfred Ward; **William George Ward and the Oxford Movement**—Wilfred Ward; **William George Ward and the Catholic Revival**—Wilfred Ward; **Life of O. A. Brownson**; **Life of Father Baker**, C. S. P.

Victorian Anthology—E. C. Stedman; **Yesterdays with Authors**—James T. Fields; **Life and Letters of Alfred, Lord Tennyson**—H. H. Tennyson; **Studies in the Idylls of the King**—Catholic World, April, 1885; **Catholic Reading Circle Review**, 1897—Condé Pallen, Ph. D.; **An Evening with Tennyson**—Helen M. Sweeney, C. R. C. Review, 1897; **The Works of Tennyson**—ed.—Houghton, Mifflin & Co.; **St. Thomas of Canterbury**—Aubrey de Vere (Thos.); **Mary Tudor, an Historical Drama**—Sir Aubrey de Vere; **Mary I, Queen of England**—J. W. Stone.

Life of Irving—Pierre M. Irving; **Essays**—Macauley; **Essays**—Lamb; **Essays**—Hazlitt; **Essays on Various Subjects**—Cardinal Wiseman.

THE WADHAMS READING CIRCLE, MALONE, N. Y.

The Wadhams Reading Circle of Malone, N. Y., respectfully reports a most prosperous year's work. The general topic for the year was: Ireland, Historical and Literary. Besides individual and home study, the public evenings were as follows:

OCTOBER 5TH

Our favorite Poems, Pictures and Songs; and why they are our favorites. Miss Jessie Murphy, Mrs. John Kelly, Miss Josephine Burke, Mrs. A. Wright.

OCTOBER 19TH

Inaccuracies in English Literature: "Poisoned Wells." Mrs. B. Ellen Burke, Miss Hannah Cahill, Miss Catherine Carroll.

NOVEMBER 2D

Remembering our Dead. Miss Teresa Kennedy, Mrs. B. M. Finan, Miss Mary Hamill, Mr. H. H. Mullarney.

NOVEMBER 16TH

Friars in the Philippines. Mr. J. T. McFarland, Miss Minnie Handlin, Miss Gertrude Hinds, Mr. H. B. Reddy.

NOVEMBER 30TH

Geography of Ireland; physical features, resources, political divisions, provinces, counties, cities. Miss Minnie Hinds, Miss Margaret Maguire, Mr. Clifford Oaks.

DECEMBER 14TH

The Red Branch Knights. Mr. E. D. Holland, Mrs. M. Looby, Miss Minnie Maguire.

JANUARY 4TH

The Music of Ireland. Mrs. John Murphy, Mrs. M. G. Maguire, Miss Katherine Maloney, Miss Katherine Crowley.

JANUARY 18TH

Magazines and Their Uses. Mr. John Kelly, Miss Anna Carlisle, Miss Katherine Mulligan.

FEBRUARY 1ST

Saint Bridget, Saint Patrick, St. Columbkille. Miss Katherine Connolly, Miss Katherine Delavan, Mrs. F. T. Monaghan.

FEBRUARY 15TH

The Clans and Chiefs of Ireland. Mr. J. P. Looby, Miss Ella Cahill, Miss Loretta Murphy, Miss R. Rogers.

MARCH 1ST

The Limerick Treaty. Mrs. J. J. Murphy, Mr. G. Maguire, Miss Mame Maloney.

MARCH 15TH

Jane Barlow and Her Books. Mrs. Dalphin, Mrs. Ernest Fletcher, Miss Mame Reddy, Miss Mary Mahaney.

MARCH 29TH

Luke Delmege and Cithara Mea. Mrs. E. D. Holland, Miss Anna Murray.

APRIL 5TH

A New England Trio: Louise Imogene Guiney, Katherine E. Conway, James Jeffrey Roche. Miss Anna Finan, Miss Anna Keefe, Mrs. H. H. Mullarney.

APRIL 19TH

Current Events. Miss Elizabeth Coffee, Mr. J. J. Murphy, Miss Mattie Mahaney, Mrs. J. Sabourine.

MAY 3D

Literature of Ireland. Mrs. John O'Rourke, Miss Anna May Mulhall.

MAY 17TH

Leaders in the Movement for Home Rule in Ireland. Mr. J. W. Murphy, Mr. James Price, Mr. Daniel Casey.

MAY 31ST

Debate: *Resolved*—That the Freedom of the Press in the United States be Limited. Mr. W. D. Donovan, Mr. Frank Kelley, Miss Gertrude Rice, Miss Carrie McCabe.

JUNE 14TH

Right Rev. John Lancaster Spalding, D. D., and His Books. Mr. C. A. Burke, Miss Rose Duffy, Miss Nellie Carroll.

We added 249 books to our library, making in all 1,784 volumes now on our shelves. During the year there were 4,154 books taken out and read. The money for books was obtained : \$100 from the State, as our library is affiliated with the New York State University, and \$100 raised by entertainments. The rent of rooms and other current expenses were met by the dues and socials. During the year we had nine entertainments. Our membership is about one hundred.

Our President, Mrs. B. Ellen Burke, was absent nearly all the year ; but the Vice-president, Mr. E. D. Holland, was most attentive and zealous in the performance of all the duties of a presiding officer. Great credit is due the Entertainment Committee: Mrs. John Murphy, Mrs. Thos. Hinds, Mrs. Ernest Fletcher, Mrs. Thos. Law, Mrs. B. M. Finan, Mrs. Wm. Murphy, Mr. J. T. McFarland, Mr. J. W. Murphy.

KATHERINE H. DELAVAN, Secretary.

SETON CIRCLE, BRONX BOROUGH NEW YORK CITY

THE 8th year of the Seton Circle of New York City has just been closed after a season of historical study. Last October the French Revolution was taken up, with Carlyle's work on the subject as a reading book, which furnished the outlines of the course, the members reading collateral works to supplement Carlyle's meagre treatment of the subject, especially in the preparation of the following essays:

Louis XVI, Marie Antoinette, Rousseau, Jacobins, Lafayette, Mirabeau, Danton, Marat, Robespierre, Necker, Madame Roland, Archbishop de Brienne, Dumouriez, Napoleon.

At the beginning of each literary meeting, quotations from the poets were recited, each member being expected to come prepared on a certain poet.

During Lent the usual lectures were given on Lenten Tuesdays, preceded by instrumental and vocal music. The subjects of the lectures being: I. Aestheticism of Ancient Greece, by Rev. William J. Ennis, S. J.; II. History of the Popes of the Middle Ages, by the Rev. Dennis J. McMahon, D. D.

To bring all members together in social intercourse, two musicales, an evening euchre, and the annual reception, were held during the year, and were largely attended by members and their friends.

The Seton Course being recognized by Dr. Maxwell, Superintendent of the Board of Education, N. Y. C., in the matter of teachers' licenses, an examination was held in April on literature, under the supervision of Rev. D. J. McMahon, D. D., and Rev. Chas. H. Parks, former Moderators of the Circle.

Regents' certificates were issued in May to literary members who had performed the necessary study.

The Circle has for the past year been under the direction of the Rev. Bernard J. Brady, Pastor of the Church of St. John Chrysostom.

In May, the following officers were elected for the ensuing year: President, Mrs. John J. Barry; Vice-President, Miss Julia Lynch; Treasurer, Miss Josephine Gibney; Financial Secretary, Mrs. John B. Underhill; Recording Secretary, Mrs. Anthony J. Griffin; Corresponding Secretary, Mrs. Mae Wagner; Librarian, Miss Agnes Barrett.

Thanks are due the outgoing President, Miss Mary A. Curtis, for her zealous work at the head of the Circle for the past four years.

MRS. ANTHONY J. GRIFFIN,
Recording Secretary.

THE D'YOUVILLE READING CIRCLE OTTAWA, CANADA.

THE d'Youville Reading Circle, connected with the Alumnæ Library Association at Ottawa, fully appreciates the honor of entering through its delegate in the interesting gathering here in this inspiring center. The Circle closed its second year's work in the first week of June, having had a regular and most gratifying session. The 15th of October is the date of renewed labor, thus placing itself under the patronage of St. Theresa. The meetings are held on the 1st and 3d Tuesday of each month. The course of study followed was simply the development of the previous year's programme, having started out upon a historical course which comprised the Italian Renaissance. The 2d year, therefore, compelled a careful study of the so-called Reformation, considered as a natural consequence of the abuses to be charged against the Renaissance. In the literary order, the study of 19th century great poets who can be considered as reactionary was selected. Attention was confined to Tennyson's *Idylls of the King*. Dr. Condé B. Pallen's beautiful completion of the Cycle, *Death of Launcelot*, was much enjoyed. These two courses were followed on alternate evenings, but at each meeting some time was given to the great questions of the period, and, thanks to the reliable foreign correspondence now secured by the International Catholic Truth Society, the course

proved of thrilling interest. The Circle has realized some of the good that may be done by entering into the International Catholic Truth Society work by the remailing of Catholic literature to scattered members of the great Fold. They have so far mailed each fortnight to one hundred addresses some Catholic magazines and newspapers. The directress has also made use of the International Catholic Truth Society's rich supply of Catholic reading in the shape of the pamphlets published by the various Truth societies. At each meeting some of these pamphlets are given to the members, requesting the careful reading of each, as these pamphlets bear on all possible questions of vital interest. The immense range this International Catholic Truth Society may reach is truly incalculable.

The d'Youville Circle would suggest the regular distribution and careful reading of these handy publications as a most desirable uniform practise for all the circles. The Circle had the benefit of a good lecture each month, said lecture bearing closely on the adopted study. The lecturers, in order of time, were :—Mr. Louis Kehoe, Sir James Grant, M. D., Professor Stockley of Ottawa University, Rev. Father Fulham, O. M. I., Mr. John Francis Waters, M. A. (twice), Rev. Ambrose Coleman, O. P.

The attendance at each meeting was very steadily on an average of sixty ; at the lectures, always between two and three hundred.

MISS LE GRAND PRE, Secretary.

THE AQUINAS READING CIRCLE OF MOBILE, ALABAMA

THIS Circle has just finished a very successful and enjoyable session. It is now in the seventh year of its existence, and is an attractive feature of the social life of the Gulf City. The membership is composed of ladies, but gentlemen frequently favor the Circle with papers, musical selections, etc. The season of 1902-03 was devoted to the study of "Rome," its history and literature. The meetings of the "Aquinas" are held at the McGill Institute, a high school for Catholic boys, in the Cathedral parish. The present officers of the Circle are: President, Miss F. S. Parker; Vice-President, Mrs. M. E. Henry-Ruffin; Secretary, Miss Teresa McAleer; Treasurer, Miss Augusta Evans. The subject of next season's study will be "American Literature."

The "Aquinas" meets fortnightly, beginning in October and closing in May. The closing meeting of this year was also a public reception to the friends of the Circle, and a very large audience was gathered in the handsome hall of the McGill Institute to hear a well-rendered programme, a special feature of which was an instructive paper read by Mrs. Henry-Ruffin on "Rome, the City of the Soul."

TERESA MCALEER, Secretary.

THE CHAMPLAIN SUMMER SCHOOL

(Concluded from October)

SIXTH WEEK

ARCHBISHOP FALCONIO

The sixth week at Cliff Haven was an eventful period, on account of the presence of two prelates of high rank, the Most Rev. Archbishop Falconio, Papal Delegate to the United States, and the Rt. Rev. Bishop Montes De Oca, of the diocese of San Luis Potosi, Mexico. They arrived on the previous Saturday evening, and were accompanied by the President of the School, Rev. M. J. Lavelle. On their arrival they were greeted by several hundred people who had gathered shortly before train time at the Cliff Haven Station. As the train pulled in and as the distinguished party prepared to alight, cheer upon cheer resounded upon the air. Waving of hats and of handkerchiefs also added to the lustiness of the welcome. Evidences of great pleasure were plainly manifested on the faces of both the Archbishop and the Bishop. They were officially received by Rev. J. F. Mullany, LL. D., Treasurer of the School; Rev. J. Talbot Smith, LL. D., Trustee; and the Hon. John B. Riley, Chairman of the Executive Committee. As they passed to their carriages, the cheering continued.

Cliff Haven paid its tribute of respect and honor to its distinguished visitor, His Excellency, Monsignor Falconio, Sunday evening, in the Auditorium. The spacious assembly hall was packed to the doors with people eager to participate in the reception of the Papal Delegate. All of the best talent at Cliff Haven took part in a programme of music and speech that has seldom been equalled even at the Summer School. Among those on the programme were: Miss Sadie Donnelly, Mrs. Amelia Devin, Miss Berthe Clary, and Mr. Bernard Sullivan, of New York; Miss Helena T. Goesman, of Amherst, Mass.; Miss S. Gertrude Tighe, of Boston; and Prof. Camille Zeckwer, of Philadelphia. The address of welcome to the distinguished guest of the evening was delivered by the Rev. Father Lavelle. His sentiments were loudly applauded several times, but when he came to the words, "But we love and esteem him most of all because he is the representative of him who to-day has received his crown," the people arose in a body and cheered. Archbishop Falconio commenced his response by noting the enthusiasm manifested by the audience at that time; he then inquired why this enthusiasm was shown by the people at the mention of a person with whom they had no personal acquaintance. That was so, he said, not simply because Pope Pius the Tenth is a successor of Pope Leo the Thirteenth, but because he is also the successor of Peter. In conclusion, he paid his compliments to the Catholic Summer School, and praised highly the President and other officers, through whose zealous efforts the School has attained success. The Papal Benediction was given by him at the close of his address. This was followed by the presentation of the audience to the distinguished prelate.

One of the many affairs attended by these notable guests was the Piano Recital given by Miss Elizabeth Duffy, of Watervliet, on Saturday evening. They were seated in the box at the left of the stage. This recital, which was given for the benefit of the Chapel Fund, served not only to realize a good sum for that worthy charity, but also to give great pleasure to all in attendance. Miss Duffy's performance certainly deserved to be ranked among the greatest musical achievements of Cliff Haven.

Solemn High Mass was sung on Sunday morning, with the Papal Delegate, Rev. D. Falconio, present in the Sanctuary. The Assistant Priest was Rev. John F. Mullany, of Syracuse, and the Deacons of Honor were Rev. G. A. Healy and Rev. F. J. Considine, of New York. Rev. D. J. Hickey, of Brooklyn, was Celebrant of the Mass. Assisting him were John J. Donlon, of Brooklyn, Deacon, and Rev. L. F. Sharkey, of Jamestown, as Subdeacon. Mr. James M. Winters, of Dunwoodie, and Edward Grimley acted as Masters of Ceremonies. Rev. M. J. Lavelle was also in the Sanctuary. The sermon was preached by the Rev. William Livingstone, of Poughkeepsie.

The evening lecturer was the Rt. Rev. Bishop Montes De Oca. He gave a most interesting course of lectures on the History of the Catholic Church of Mexico. The courses on literature, given under the direction of Rev. Hugh Henry and Miss Matilda T. Karnes, came to a successful close this week.

SEVENTH WEEK

This, the seventh week, demonstrated the session of 1903 to be the most successful in the history of the Catholic Summer School. For over three weeks every available room had been taken. Even the private cottages had helped out in the emergency by giving up their spare rooms to the patrons of the School. Despite every effort, many were forced to go elsewhere for accommodations. At the Board of Trustees' mid-summer meeting, which was held on Tuesday of this week, the over-crowded condition at Cliff Haven was the chief subject of consideration. It was determined to push forward the erection of cottages, both public and private, so that hereafter the supply of rooms may equal the demand.

Another important matter which was decided upon, was the organization of a society of men for the advancement of the interests of the School. The work of organizing is in the hands of Rev. John F. Mullany, LL. D. The Honorary President of this Society will be the Apostolic Delegate, Mgr. Falconio.

A veritable intellectual feast was provided on the mornings of this week in the course of lectures on "Aspect of Contemporary Apologetics," by Rev. John T. Driscoll, S. T. L., who is pronounced, both among Protestants and Catholics, as a thinker of the highest order. His lectures were largely of a critical nature, as they dealt with Mr. William Mallock's recent work on "Religion is a Credible Doctrine," which has been the subject of much discussion. In this book the writer has taken up the opinions expressed by Father Driscoll in his book on "The Philosophy of God" as representative of the best Catholic thought, and has attempted to assail them. In answer came this course of lectures, which was without doubt one of the most notable ever given at Cliff Haven.

The conferences of the Sunday School Workers were held on the mornings of this week in the Marquette Cottage. They were presided over by Rev. Thomas McMillan, C. S. P., and Mrs. B. Ellen Burke. A large number of schools were represented, and the discussions of the various assigned topics were entered into with great enthusiasm. Among those participating in the discussions were: Rev. Father O'Brien, Miss Elizabeth Noonan, and Rev. Father Mulvey, of New York. Of particular interest was a paper by Miss Noonan, in which was given the history of the New York Normal Training School for Catechists, which was organized a few years ago under the leadership of Mrs. B. Ellen Burke.

The evening lectures this week were by Rev. Bertrand Conway, C. S. P., and Rev. D. J. McMahon, D. D. Father Conway's topic was "Difficulties with Non-Catholics." His wide experience as a missionary priest enabled him to speak most interestingly on the subject. Dr. McMahon spoke on the organized Catholic charities of New York City. In connection with his lectures was given a symposium on the work among the Italians in the large cities.

For the past three years the musical event of the Summer School season has been the grand concert given for the benefit of the Chapel fund. The fourth annual concert given in the Auditorium not only proved to be no exception to the rule, but even in point of general excellence, surpassed all previous affairs of a like nature. The programme contained selections of great artistic merit, and it was rendered by soloists of unusually fine talents. Among those taking part were: Mrs. Amelia Devin, Miss Berthe Clary, Miss Sadie Donnelly, and Rev. Talbot Smith, of New York; Miss Rosemary Rogers, of Brooklyn; Miss S. Gertrude Tighe and Mr. Howard Greene, of Boston; and Mr. Camille W. Zeckwer, of Philadelphia.

The social affairs were more numerous and more attractive this week than at any previous time during the session. The week was auspiciously commenced with a reception to His Lordship, the Rt. Rev. Bishop Montes De Oca, of San Luis Potosi, Mexico. At this reception an entertaining address was delivered by Rev. Father Brennan, of Dallas, Texas, on his experience as a missionary among the non-Catholics of the South. Other enjoyable social affairs were: the dances given by the Healy Cottage and the Champlain Club, the euchre at the New York, the camp-fire, the silhouette party at the Rochester, and the Seton Circle reception at the Curtis Pine Villa.

EIGHTH WEEK

DEPARTMENT OF PEDAGOGY

The eighth week was marked by the closing exercises of the Department of Pedagogy of the Summer School, which were held on Wednesday evening in the Auditorium.

The event was particularly notable on account of the presence of two distinguished persons, one the Rev. John D. Roach, who was chiefly instrumental in the organization of the pedagogical courses, under the direction of Dr. John Dwyer, at Cliff Haven; and the other, Henry A. Rogers, President of the Board of Education, New York City. Father Roach was the presiding officer of the evening.

The special feature of the programme was the presentation of the hard-earned certificates to those who had passed upon the work in the various courses. The number receiving certificates did not represent the whole number following the work, but only those who entered into the examinations for the purpose of earning certificates, which would be of great service to them in their efforts to gain professional advancement in New York and other places.

In Principles and Methods of Education, the courses given by Dr. Joseph Taylor, the following were awarded certificates: Mary C. Brennan, Frances Sara Burke, Mary G. Crittenden, Margaret J. Corey, Mary A. Cunnion, Kate A. Condon, Ellen Louise Dolan, Beatrice Hayes, Thomas F. Kennedy, Helen R. McAfee and Anna M. Nolan. In Mr. O'Callaghan's course in Educational Psychology, the following were successful: Mary C. Brennan, Frances S. Burke, Margaret J. Corey, Mary A. Cunnion, Beatrice Hayes, Thomas F. Kennedy, Julia M. Levins, Helen R. McAfee, Helen W. Nolan, Mary C. Crittenden, Charles K. O'Hagan and Agnes Kelly. Kate A. Condon and Rosemary Rogers received certificates for the course in Literature.

Around the platform were seated all those who took part in the exercises, and many prominent men and women then in attendance at the School.

The opening address, introducing the chairman of the evening, Rev. John D. Roach, was delivered by Rev. Thos. McMillan, C. S. P. He spoke about the evolution of the Pedagogical School from the beginnings in the early days, which were centered in the efforts of the late George E. Hardy, to the culmination in the present strong department, much of the success of which is due to Father Roach. Father McMillan took occasion to speak of the influence of Cliff Haven life on the teacher, because of the constant intercourse with men and women of cultivated minds. The contract between teacher and mother was also mentioned by him as productive of mutual good. He then presented Father Roach.

In his address, Father Roach spoke of his personal knowledge of the work done in these courses. The amount of zeal and hard work necessary to success was very great, he said, but it had been given ungrudgingly, and so met with magnificent results.

The highest honor student of the class, Miss Beatrice Hayes, of New York, came next, with a reading of a portion of her thesis on "The Psychological Foundations of Principles and Methods."

The speaker in behalf of the School was the Chairman of the Executive Committee, Hon. John B. Riley, President of the Local Board of the Plattsburgh State Normal School. He spoke felicitously to the students, thanking them for their part in making these courses a success, and begging them to spread the news of the good work accomplished as far as possible.

Following Mr. Riley's address was the presentation of certificates by Warren E. Mosher, Secretary of the School. Mr. Mosher took occasion to congratulate the recipients, and to give them best wishes for future success in their chosen work.

On behalf of the students, the response was made by Thomas J. Kennedy, of Newark. It was one of the most fitting and interesting addresses of the evening,

for in it was expressed the common opinion of the students in regard to the courses.

Mr. Kennedy concluded with a plea in behalf of an organization which has been established with its nucleus at Cliff Haven. This is an association of Catholic lay teachers throughout the United States, who will be banded together for the purpose of mutual improvement and for professional advancement. This subject was taken up also later in the evening by Mr. O'Callaghan, who, with Rev. John D. Roach, was acting as promoter of the association. Large and important results are expected from this movement.

Father Roach then introduced Mr. Rogers. His address was short, but full of suggestion. He expressed himself as gratified at the vigorous efforts which the teachers were making for self-improvement, and congratulated those present on their choice of their instructors and their surroundings. Under such auspices as were existing at Cliff Heaven, even hard work, he said, must be enjoyable and profitable.

Dr. Taylor and Mr. O'Callaghan also said a few words thanking the students for their earnestness of purpose and unceasing labors. Both took occasion to praise Father Roach for his part in the development of this department.

The hop at the club Wednesday evening was largely attended. It was one of the most successful of the session.

Reading Circle Conferences, under the direction of Warren E. Mosher, A. M., Editor of *THE CHAMPLAIN EDUCATOR*, the official organ of the School and of the Reading Circle, served to revive much interest in a movement which gave inspiration to the founders of the Summer School. It was hoped that these conferences would be productive of much good, both to the individual Circles and to the School.

The Alumni Association of the Summer School, the organization of which is in the hands of Rev. J. F. Mullany, made rapid progress. One of the objects of this society is the raising of a sum sufficient to help materially in paying off the old debts which were contracted in the establishing of the School at Cliff Heaven. The Rev. President, Father Lavelle, and several prominent men, have also taken this task into their hands, so that by one strong and united effort the School may be freed from what is at present its only drawback.

An entertainment for the benefit of the School of Sloyd was given on Saturday evening. About two hundred dollars was raised. This was to be added to the fund which is being accumulated for the erection of the new building. A friend of the School who wished to remain unknown, promised two hundred and fifty dollars, provided a thousand were raised in addition.

Of great interest were the lectures this week by Dr. James J. Walsh, on present problems in Biology. The lectures evidence comprehensive knowledge, incisive intellect and great gifts as a speaker, on the part of Dr. Walsh. Another interesting course this week was the one given by Dr. Luther Halsey Gulick, director of physical training in the schools of New York City, on physical education and the moral influence of athletic sports.

A particularly enjoyable social affair of this week was the country dance given at New York Cottage. The fanciful costumes of the guests, and the heartiness of

the spirit with which they entered into the fun, made it a pronounced success. A musicale and reception at the Auditorium was another brilliant affair. Among those taking part were: Rev. Thomas McMillan, C. S. P., Miss Gertrude Gallagher, of New York, Miss Alice McLaughlin, of Memphis, Tenn., Miss May Fitzsimmons, of Boston, Miss Donovan, of Montreal, Miss Anna Duffy, of Watervliet, and Bernard Bogan, of Rahway. Dr. James J. Walsh also addressed the audience. The other entertainments by the Boston Cottage and the Champlain Club were likewise of a delightful nature.

There was an unusually large attendance of Catholic editors at the Summer School this year. Prominent among them were: Patrick Ford, of *The Irish World*, James W. O'Brien, of *The Sunday Union*, Warren E. Mosher, of THE CHAMPLAIN EDUCATOR, all from New York; Rev. J. B. Delaney, of Manchester, N. H., of *The Guidon*; Katherine E. Conway, of *The Boston Pilot*; and Humphrey J. Desmond, of Milwaukee, of *The Catholic Citizen*.

THE ANCIENT ORDER OF HIBERNIANS

A notable event last evening was the reception and dance given by guests of the Albany Cottage at the Champlain Club, in honor of the national officers of the Ancient Order of Hibernians, who were then in assembly at Cliff Haven. The presence of those distinguished men added lustre to that elaborately planned affair. A musical programme was the first of the pleasures provided. It was carried out ably under the direction of Rev. John T. Driscoll. During the course of it an address of welcome was delivered by the Rev. John F. Mullany. He praised the organization which those gentlemen represented for its thorough Catholicity and for its successful propaganda in the cause of education and the uplifting of the masses. He pointed out with pride the work of his fellow townsman, Mr. James E. Dolan, of Syracuse, who as National President of the A. O. H. has caused that organization to increase at a rapid rate, both in numbers and in influence.

Mr. Dolan responded to this address. He spoke about the pleasure this visit to Cliff Haven gave his comrades and himself. A common bond existed, he said, between the Summer School and the A. O. H., because both were interested deeply in the cause of education. He told about the great things which were yet to be accomplished by his Order, and those which had already been done.

NINTH WEEK

MONSIGNOR FALCONIO'S TRIBUTE

With Thursday of this week came to a close the most successful session in the history of the Summer School. In point of numbers, the attendance far surpassed that of all previous sessions, and the average length of each visitor's sojourn was unusually great. This led to a decidedly crowded condition, that continued throughout the month of August, and forced large numbers of applicants to seek accommodations elsewhere.

The second cause for this success lay in the character and patronage of the lectures

and study classes. The popular lecture courses which were given in the evening were sufficiently attractive to crowd the spacious hall of the Auditorium nearly every night. In the morning, there were as many as three classes at a time during the different hours from 9.30 to 12.30, yet each had its full quota of students. The attendance at the literature course ran up several times into the hundreds. The Sloyd workshop was likewise the scene of continual life and activity. The indefatigable energy of the instructors, the Misses Katherine and Pauline Heck, and the intense interest which they aroused in their pupils, made these classes among the most successful of the session.

The season of 1903 was also notable by the visits of two distinguished prelates, the Most Rev. Archbishop Diomede Falconio, Papal Delegate to the United States, and the Most Rev. John M. Farley, Archbishop of New York. Archbishop Farley's visit to Cliff Haven was the chief event of the last week of the Summer School. On Sunday he assisted at the last solemn High Mass of the session, and at its close addressed the congregation and gave them the Episcopal benediction.

In making the announcements at the same Mass, the Rev. President, Father Lavelle, took occasion to read the following letter which he had received from Mgr. Falconio:

REV. M. J. LAVELLE:

On my return home I deem it my duty to thank you and the members of the administration of the Catholic Summer School for the great kindness shown to me on the occasion of my first visit to Cliff Haven.

It is a pleasure for me to say that, by what I have seen in the two days I spent on the banks of the historic Lake Champlain, your institution is destined to become a great factor in the formation of the character of our people. The picturesque situation of the Summer School, the ancient historical reminiscences of the place, the means afforded for healthful exercises and honest recreation, the solid, scientific, religious and moral instructions imparted for the perfection of mind and heart, and above all, the harmony, the happiness, the true Christian charity which exists among the numerous members of the institution, lead me to believe that perhaps there is not in America any other place better adapted for Catholic families to spend their summer months in happiness and usefulness. Your work is a work of the greatest importance for honest recreation and for the further enlightenment of our Catholic population. May God bless your endeavors with the abundance of His graces.

Yours in Christ,

D. FALCONIO,

Archbishop of Larissa,

Apostolic Delegate.

The closing lecture course of the week was given by Dr. James J. Walsh, on the subject, "Nineteenth Century Scientists and the Church." It was one of the most attractive courses of the session.

REPORT OF THE WESTERN CATHOLIC CHAUTAUQUA, 1903

FIRST WEEK

THE Ninth Annual Session of the Western Catholic Chautauqua, the second held in St. Paul, opened Wednesday, July 8th, at the State capitol.

The visitors began to register early in the week, and by Tuesday evening a large number were on hand.

Wednesday's session began with the first of Miss Anna Caulfield's lectures on art. Miss Caulfield's lecture, "Rome—Past and Present," was particularly timely, on account of the wide interest awakened in Pope Leo at the time. Her vivid descriptions of Rome—its art, its ruins and its beauty, were pleasing in the extreme, and being illustrated with numerous views procured by the speaker during her sojourn in Europe, were more than ordinarily graphic.

Rt. Rev. Bishop O'Gorman opened the course of evening lectures Wednesday night, speaking on "Marquette." His lecture was an inspiring discourse on the great explorer, and was at once acknowledged one of the best Chautauqua addresses given by the school at any time.

Miss Caulfield spoke again Thursday morning, her subject being "The Golden Age of Italian Art." In this lecture she traced the influence of the art of the Renaissance on the art and architecture of Rome, Florence and Venice, and showed that the Renaissance was the wedding of the old with the new, the classic with the modern.

Thursday evening Rev. Dr. Harrison, pastor of St. Joseph's Church, St. Paul, spoke on "The Declaration of Independence."

Dr. Shields, until recently of St. Paul, and now one of the faculty of the Catholic University of Washington, gave the Friday morning lecture, opening a course of three to be delivered by him on "Mental Development." Dr. Shields is well known as a psychologist, and his lecture was scholarly and clear.

The first week's lectures were concluded with Miss Caulfield's third on Art, her subject being "Paris." This proved to be a genuine treat, and was greatly enjoyed. Miss Caulfield's treatment of the theme, "Paris, Literary, and Artistic," included in its various forms, as observed in the painting sculpture, architecture, tapestries, dress, music, literature and drama as seen in the French capital. Among the collection of colored slides which illustrated this lecture were several showing the rarest Gobelin tapestries and Sevres porcelain in their original colors.

SECOND WEEK

The second week of the Catholic Chautauqua opened Monday morning, under the most favorable auspices, and the large and enthusiastic audiences at both sessions testified to the appreciation of the people of St. Paul for such an intellectual treat as the Chautauqua proved to be.

The morning session was taken up with the third of Dr. Shields' lectures on Mental Development.

Dr. Shields devoted the greater part of his discourse to a discussion of the teacher, and exalted that profession in its ideality to the height of co-partnership with motherhood. In his talk he touched on some very live wires of current interest, and scored the handling of the text-books' question severely. Not a method in school management deserving of criticism escaped him.

In the absence, through illness, of Professor Monaghan, Miss Caulfield, at the evening session, repeated her lecture on Rome. It was elaborated and lengthened by including Venice and its art, and thus afforded splendid opportunities to use the beautiful colored views with which the lecture was illuminated. On Wednesday evening, again substituting Prof. Monaghan, Miss Caulfield, by request, repeated the second lecture of the course, "The Golden Age of Italian Art."

On Tuesday morning Dr. Shields concluded his course of lectures on Mental Development. Each of his discourses revealed remarkable talent on the part of the lecturer, in drawing out and stimulating the minds of his hearers to vigorous activity. One of the interesting features of Dr. Shields' lectures was the questions they brought from his audiences.

On Tuesday evening, and Wednesday, Thursday and Friday mornings, Rev. Dr. W. J. Kerby, associate professor of sociology at the Catholic University, Washington, delivered a course of lectures on The Church and the Social Question.

In his discussion of the relation of the Church to the social question, after analyzing the ethical content of the labor movement and explaining the system of rights and obligations taught in it, he discussed the corresponding views of the employer, instituting comparison, point by point, and showing deep differences between employer and laborer even where they are in nominal agreement. The origins of the reform movement in the Church in Europe were then described, and the encyclical of Pope Leo XIII was taken as a comprehensive presentation of all that is fundamental in the movement. Comparison was then made between the principles of the encyclical and those already discussed. The concluding lecture showed substantial harmony between the labor movement and the Church position.

Thursday evening Father Cleary gave an eloquent address on "The Catholic and the Sunday." It was an able, interesting and practical discussion. There is perhaps no question that comes nearer to life and oftener than

that of the observance of Sunday. Father Cleary's discourse was one of the best delivered during the session.

THIRD WEEK

The third week of the Summer School was the most successful this year. It opened Monday morning with Dr. James J. Walsh's lecture on Darwinism. Whilst Dr. Walsh has lectured several years at the Cliff Haven Summer School, this was his first appearance at the Western Catholic Chautauqua, where, from the report received, we are glad to note that he has achieved the same success as invariably attended his efforts at the former widely celebrated institution.

One of the best lectures of the entire course was given Monday evening, Rev. Francis Clement Kelly speaking on "The Yankee Volunteer." Preliminary to the lecture a solo was rendered by Mr. Soucheray, following which Father Danehy announced Bishop Messmer of Green Bay, who in a few well-chosen words paid a loving tribute to the memory of the great Leo. The death of the Holy Father seemed to have cast an air of sadness over the assembly, and the words of Bishop Messmer expressed the feelings of every one present.

Father Danehy then introduced Father Kelly. In speaking of the Yankee Volunteer, Father Kelly, himself a volunteer, revealed, perhaps unwittingly, a genuine love for the soldier boy, whom he seemed to be determined to show a true man, despite his faults, which are unjustly magnified by prejudice.

Father Kelly began by requesting his hearers to put away any note books they might happen to have in readiness.

With well chosen stories of army life, all of the phases of which were pictured vividly from the grim and terrible to rollicking fun. with vivid description of the terror and "sublime confusion" of battle, he carried his audience from one emotion to another with a masterful hand. The applause was frequent and of a very hearty character.

On Tuesday morning, Father Kelly again addressed the assembly, his subject, "The Dream of Equality," being a more serious one than the former. With the same ready wit, however, and the same ever handy story, he was a pronounced success.

On Tuesday afternoon, Miss Elizabeth Burns, of St. Paul, entertained the members, who met at her invitation at the Willard Hotel, and went thence to the public baths, one of the most interesting and unique of St. Paul's many summer resorts. A thoroughly enjoyable afternoon was spent, and Miss Burns was voted a splendid hostess.

Dr. Walsh was again the speaker Tuesday evening, his subject being "Pasteur." He spoke at length of the great honor due Pasteur as a benefactor of humanity, and told of his struggles, his experiments in vivisection, his

discoveries, in a manner well calculated to make the intricacies of science perfectly clear and intelligible.

Mr. Thomas Bonaventure Lawler made his first appearance before the assembly Wednesday morning, delivering a very successful lecture on travel in the Orient. Mr. Lawler's lecture was illustrated by photographs taken by himself in the Far East, which greatly increased their interest. He gave graphic descriptions of the habits and customs of the Orientals, their religion and temples, their traffic and industries, all of which proved highly instructive as well as intensely interesting.

Wednesday afternoon Mrs. M. J. Kelly, one of the enterprising Catholic women of St. Paul, and well known in temperance circles for her splendid work, took the members in charge and gave them a trip to the House of the Good Shepherd, at the invitation of the Mother Superior. The directors of the Protestant Woman's Home were also Mrs. Kelly's guests, having taken especial interest in the trip and improving the opportunity to become acquainted with the Catholic systems of benevolence. The outing was greatly enjoyed and carried out successfully.

Wednesday evening Dr. Walsh gave the concluding lecture of his scientific course, speaking on the relations of orthodoxy and science. His discourse was in a manner a summing up of the two previous lectures, and was a masterful handling of a difficult subject. Dr. Walsh finds no conflict between science and religion, and showed conclusive proof of the falsity of the oft-repeated claim that religion retards progress, defining it rather as its greatest aid instead of an impediment.

Thursday and Friday mornings were taken up with Very Rev. Dr. Moynihan's able discussions of Evolution, which were happily included in the programme in close connection with Dr. Walsh's lectures. Dr. Moynihan's course consisted of three talks, and in the first two he treated Evolution in its historical and scientific aspects.

The concluding evening lectures of the week were Mr. Lawler's illustrated talks on travel. Thursday night being given to the treatment of Japan, Friday to the Philippines, both of which, and especially the latter, were of live interest.

During the week the Reading Circle Union held three very successful meetings, following the morning sessions.

The ninth annual session of the Catholic Chautauqua closed Wednesday evening, July 20th. The attendance during the last days of the school was exceptionally good, when the insufferable weather and the presence of the Carnival in St. Paul are taken into consideration.

The first session of the concluding week was held Monday evening, there being no lecture in the morning on account of the Requiem Mass in memory of Pope Leo at the cathedral, which was attended by the members. Rev. Dr. Moynihan was the speaker Monday evening, giving the last of his course

of lectures on Evolution, which is the third discourse he treated from a philosophical standpoint.

Dr. Moynihan discussed the material side of evolution, that phase of science which attempted to account for the existence of things in a purely natural way, and which left no room for God in the scheme of the universe. The gap that exists between savage and civilized man, the speaker argued, was due rather to social acquisitions than to innate factors. The speaker showed, throughout his lecture, that the greatest harmony existed between religion and science.

The musical feature of Monday evening's programme was contributed by Mr. Brewer, who rendered a beautiful violin solo, accompanied on the piano by Miss Fulten. They were obliged to respond to an encore.

Tuesday morning a new speaker, and the last of the list who spoke at the Chautauqua this year, was introduced in the person of Rev. E. P. Graham, of Akron, Ohio. Father Graham chose three widely different subjects for his lectures, and that his success as a lecturer and platform speaker has been achieved mainly through his ability to popularize the discussion of abstract subjects of importance is very evident, for his subjects were not in the common run, and proved very popular. His subject Tuesday morning was "The Soul," an abstract subject which he succeeded in making altogether practical. The difference between the soul and the brain was clearly shown, and their relations demonstrated by the figure of a piano, which can produce melody, or discord, if played upon. The brain is the instrument, the soul the musician. It was a very interesting lecture, altogether out of the ordinary, and delivered in a most pleasing and comprehensive manner.

There was an unusually large attendance to greet the President of the organization, who spoke on "The Christian Citizen," a subject in which every live man is interested, and one which Father Danehy seems especially happy in handling. It was a clear-cut, inspiring discourse on the duties of the Christian citizen—the man who would live his life in accordance with Christian principles in relation to God, his fellow citizen and himself, and showed in what perfect conformity the Christian life is to the law.

One of the best selections of the many fine musical numbers given at the School was reserved for Tuesday night, when Miss Horrigan, of Minneapolis, the talented contralto of St. Stephen's choir, sang before the lecture.

Wednesday morning Father Graham was again the speaker, his subject being "Government," a lecture which proved even more popular than his previous one. The Reading Circle Union held its last meeting after Father Graham's lecture.

Wednesday evening marked the close of the Summer School. Father Graham's subject Wednesday evening was "Democracy," and this concluding lecture proved to be one of the very best given in the entire course this year. In his treatment of the theme, he first briefly sketched the true theory

of government, clearly illustrating the general principles ; next he reviewed the various forms of government, and this resume reached the period of the founding of the government of the United States, where he showed that the tree of liberty has reached its most perfect development and produced its most abundant fruit.

One of the most enjoyable features of the School during its closing days was the excursion Saturday afternoon, given by the employes of the firm of Field, Schlick & Co., at which the Chautauquans were guests. Mrs. M. J. Kelly, who has taken a most praiseworthy and active interest in the Summer School, was instrumental in having the invitation extended to the members. A trip was made up the Minnesota River on the steamer J. J. Hill, leaving the city at 2 o'clock and returning at ten in the evening.

A programme was rendered in the afternoon on the barge ; the excursionists, accompanied by an orchestra, sang many of the popular songs.

Supper was served in the evening, and a stop was made at Bloomington Ferry.

NOTES

A feature of the sessions was the Reading Circle meet held Wednesday and Friday forenoons, following the regular lectures.

An important addition to the programme of the School this year was made in securing the services of Prof. Rothfus, director of the Y. M. C. A. Gymnasium of St. Paul, to give a course of instruction in physical culture. The course consisted of freehand work, or calisthenics, dumb-bells, wands, clubs, corrective work and fancy steps.

The local Knights of Columbus gave an excursion for the benefit of the School and its visitors.

A feature of the Assembly worthy of especial notice was the musical programme provided by those in charge. The finest talent of the city was called into requisition, and many prominent singers and musicians participated.

THE MARYLAND CATHOLIC SUMMER SCHOOL

THE fourth session of the Maryland Catholic Summer School opened at Mt. St. Mary's, Blue Ridge Mountains, Frederick County, Md., on July 26th, and closed on August 23d. Rev. Martin O'Donoghue presided, and expressed himself well pleased with the result of the session. The attendance was about three hundred, and represented the following states : Maryland, Pennsylvania, New York, Virginia, North Carolina, Kentucky, Alabama, Texas, Ohio, Rhode Island, New Jersey and the District of Columbia. Forty-two lectures were delivered during the session

as follows : Fourteen lectures on Shakspeare, by Thomas Gaffney Taaffe, of the New York City College. Dr. Maurice Francis Egan, of the Catholic University, Washington, D. C., gave three lectures : The Philosophy of the Modern Novel Modern Literary Movements ; Comparative Literature.

J. Vincent Crowne, Ph. D., of the New York City College, lectured on the Venerable Bede ; Alfred the Great ; Anglo Saxon Poetry ; and Tennyson.

Prof. Ernest Lagarde, LL. D., of Mt. St. Mary's College, told his hearers, What to Read and How to Read ; Beauty and Harmony in Literature ; and the Characteristics of Shelley. Charles O'Donovan, M. D., of Baltimore, lectured on Our Successful Warfare against Diphtheria ; Mosquitoes as the Agents in the Propagation of Certain Diseases.

Dr. John H. Haaren, District Superintendent, of New York, gave a course of five lectures for teachers. They dealt with Methods of Teaching, and were very highly appreciated. This course was a new departure for the Maryland Summer School. Rev. Edward M. Sweeney, D. D., of Mt. St. Mary's College, lectured on the Catholic Woman, and Miss Louise Malloy chose the Press as her subject.

Five illustrated lectures were given during the last week. The first was by Albert B. Hoen, A. M., on Volcanoes ; the Rev. M. Riordan, Rector of the Church of St. Charles Borromeo, Pikesville, Md., described The Emerald Isle ; and Marc F. Vallette, LL. D., of Brooklyn, gave two illustrated lectures. His subjects were : Rambles through France and Spain ; and Mexico, Ancient and Modern ; he also gave an illustrated reading of Longfellow's Evangeline.

The social side of the Summer School was not neglected. Progressive euchre parties, musical and literary entertainments, coaching parties to the Gettysburg battle-field, and Penmar, tally-ho parties, sketching parties and straw rides divided the time not devoted to lectures. The students attended Mass every morning at 9 o'clock, at which a short instruction was given by the Rev. President.

The future of the School is promising, and several offers of land for a permanent location have been made. It is to be hoped that next year the School will assemble in its own auditorium.

CURRENT LIFE AND COMMENT

NOT for the first time in the history of political journalism in New York City has the impotency of the press to sway the vote of the people been demonstrated—but never so signally and completely as at the recent municipal elections.

These elections afforded the spectacle of all the **Power of the Press** newspapers of Greater New York, except two, or possibly three, arrayed on the side of Fusion as against Tammany.

Our object here is to consider a phenomenon, not to defend or advocate a party cause.

The opposing forces were not, according to the claims of the Fusionists, Republicans against Democrats, but all political organizations of the city against the Tammany organization. These self-constituted Fusionist organs, therefore, strenuously strove, each in its own way, under what might indeed have been a preconcerted plan—so pointed and centered was the policy pursued—to defeat Tammany at the polls. Everybody knows with what result. Colonel McClellan and the whole Democratic ticket were triumphantly elected.

The question naturally arises—does the press possess any power to sway the voter in the exercise of the franchise? The province of the press undoubtedly is to instruct the mind and to form public opinion, but the decisive nature of the result of the recent elections goes to show that the average voter makes his own judgment and acts on it at the polls.

The editor of a paper assumes too much if he assumes more than he is willing to concede to others who may be just as capable of judging for themselves as he is for himself. For, after all, what does a newspaper editorial—even the best of them—amount to? It consists of the expressed opinions of one man—of an individual—a little better educated and informed, perhaps, than the bulk of his fellow-citizens, but no more capable of a sound judgment than thousands of his read-

ers who observe, read, and weigh the issues of a political campaign.

It stands to reason, moreover, that among the multitude of voters, there are thousands and thousands who are, by the conditions of life by which they are surrounded—who are, so to speak, in the “thick” of it—more intimately acquainted with the practical complexities of individual campaign issues than the wisest editor in the city.

In this particular instance, however, the policy pursued by the anti-Tammany organs was admirably calculated to frustrate its own purposes. It was a policy of abuse and scurrility that overshot the mark, and by its vehemence and unscrupulousness, no doubt, disgusted and antagonized thousands.

Besides, there was an evident, set determination on the part of the now vanquished press not to see the possibility of better things to be expected; to include even men of the highest character and probity in the general denunciation; to overpower with abuse a political organization, which, whatever its errors, has counted, and does count in its ranks many of the brightest minds of New York City; and, on the part of some of these sheets, to involve in the contemplated cataclysm the hopes and aspirations of a great political party.

One of the bitterest and most vindictive antagonists of Tammany, the *New York Evening Post*, has this to say of the situation:

“To-day, the reputable newspapers of New York stand discredited. Their united influence would appear to be only multiplied impotence.”

CHAMPLAIN SUMMER SCHOOL CHANGES

ANNUAL MEETING, ELECTION OF OFFICERS

The adjourned annual meeting of the Board of Trustees of the Catholic Summer School of America was held at the Catholic Club, New York City, October 27th. The reports of officers and committees showed very marked and encouraging advancement over previous sessions.

The net profits of the several departments were \$10,012.34, all of which was expended on improvements, repairs, equipment, and interest account.

The total number of persons in attendance, as reported by the Trunk Line Passenger Association, was 5,821, an increase of 792 over the session of 1902. The average daily attendance during August was 670. The expenditures on capital account were \$5,065.65.

Nine Honorary Life Members were elected ; viz., Very Rev. Herbert F. Farrell, Westbury, L. I.; Elizabeth C. Noonan, New York City ; Margaret F. O'Connell, New York City ; Hon. John F. Kerr, Paterson, N. J.; Maria E. Rinn, New York City ; Mary A. Matthews, Brooklyn, N. Y.; Kate A. Condon, New York City ; Hon. W. C. Witherbee, Port Henry, N. Y. ; Hon. George C. Kellogg, Plattsburg, N. Y.

The Rev. John Talbot Smith and Mr. John McNamee were re-elected as Trustees for the term of three years. The following new Trustees were elected : Mr. Francis C. Travers, New York ; Mr. M. E. Bannin, Brooklyn ; Mr. George J. Gillespie, New York.

The following officers were elected for the ensuing year : President, Rev. D. J. McMahon, D. D.; First Vice-President, Rev. F. P. Siegfried, Second Vice-President, Mr. John McNamee ; Secretary, Warren E. Mosher ; Treasurer, Rev. D. J. Hickey.

EXECUTIVE COMMITTEE : Mr. John B. Riley, Right Rev. J. F. Loughlin, D. D., Rev. M. J. Lavelle, Rev. Morgan M. Sheedy, Mr. John McNamee, Warren E. Mosher, Rev. Thomas McMillan, C. S. P., Rev. D. J. McMahon, D. D.

BOARD OF STUDIES : Rev. Thomas McMillan, C. S. P., Rev. F. P. Siegfried, Rev. D. J. Hickey, George J. Gillespie, Rev. John F. Mullany.

READING CIRCLE COMMITTEE : Rev. Morgan M. Sheedy, Rev. John T. Smith, W. E. Mosher.

REV. MICHAEL J. LAVELLE, LL. D., RETIRING PRESIDENT
OF THE CHAMPLAIN SUMMER SCHOOL

The Rev. M. J. Lavelle's retirement from the Presidency of the Summer School was not unexpected. For some time it had been known by the Board of Trustees that the responsibilities of the office of President of the Summer School, added to his duties as Rector of St. Patrick's Cathedral, made Father Lavelle's life an onerous one ; so when the Archbishop of New York recently appointed him Vicar General, he was obliged to decline to act longer as President of the Summer School. Father Lavelle will continue a member of the Board of Trustees, and will use his best endeavors for the School's success. He was elected to membership in this Board August 9th, 1894, and succeeded Right Rev. Bishop Conaty as President, January 14th, 1897.

Before he became President, he was one of the School's most ardent friends. He participated in the first session of the School at New London, Conn., in 1892, by delivering one of the sermons assigned by the Committee on Studies. The fact that Father Lavelle held the office of President for nearly eight years, is sufficient proof of the confidence reposed in him by the Board of Trustees. He was elected to the office at a time that might be considered one of the most critical in the life of the School. It was a period of transition, and the institution was just beginning its progress of great material development.

Father Lavelle entered into his duties with his whole heart, and gave unstintedly of his time and means, his ability and influence, to the building up and strengthening of the School, for he believed in its object firmly, he believed it had a special mission, and was doing a work new and important in the life of the Church in our country.

The Trustees passed the following resolutions, which express but inadequately their regret at his retirement, and their appreciation of his labors for the School :

WHEREAS: It has pleased the Most Rev. John M. Farley, Archbishop of New York, to appoint as his Vicar General the Rev. Michael J. Lavelle, who for eight years has served as President of this Board ; and

WHEREAS: The duties of his ecclesiastical positions make his retirement as President of the Catholic Summer School of America imperative ; therefore be it

Resolved—That while this Board rejoices in the ecclesiastical honors bestowed upon the Rev. Dr. Lavelle, it feels a deep regret that he is unable to continue longer in the position he has filled with such signal ability ; and be it further

Resolved—That the Board of Trustees of the Catholic Summer School of America, in testimony of its appreciation of the invaluable services rendered by the Rev. M. J. Lavelle to this institution, tenders to him its cordial thanks, and wishes him in all his undertakings the full measure of success which he eminently deserves.

**REV. D. J. McMAHON, D. D., PRESIDENT OF THE CATHOLIC
SUMMER SCHOOL OF AMERICA**

The Rev. D. J. McMahon, who has just been elected to succeed the Rev. M. J. Lavelle as President of the Champlain Summer School, is one of the best known priests in New York, and he is in every way worthy of the honor and able to assume the heavy responsibilities of the office. The Rev. Dr. McMahon was elected to membership in the Board of Trustees January 14th, 1897, but since the founding of the institution he has been its active and practical friend. There has been no one more constant in promoting the Reading Circle system than Dr. McMahon. He was one of the founders of the Seton Reading Circle of New York, of which he was Moderator for many years. This Circle Dr. McMahon made one of the most practical and influential in the country.

Dr. McMahon is about forty-five years of age. He was born in this city, and attended St. Gabriel's parochial school and

Manhattan College. His theological studies were made at the Montreal Seminary, where he received his degree of Doctor of Divinity from Laval University. He was ordained in St. Patrick's Cathedral on Feb. 24th, 1881, by the late Archbishop Corrigan. After his ordination he was assigned as Assistant at St. Stephen's Church on East Twenty-eighth Street, where he remained a short time, and later he was transferred to St. Gabriel's on East Thirty-seventh Street. In July, 1889, he was made Rector of the new parish of St. Thomas Aquinas at West Farms, and also Chaplain of Corpus Christi Monastery at Hunt's Point. He was for many years censor of the diocese. He was appointed to the irremovable rectorship of the Church of the Epiphany, Second Avenue, near Twenty-first Street, on Nov. 7th, 1899, shortly after the death of the Rev. Dr. Peter J. Prendergast. Dr. McMahon is General Supervisor of Catholic Charities of the Archdiocese.

THE REV. D. J. HICKEY, TREASURER

The Rev. D. J. Hickey of Brooklyn, N. Y., who has succeeded the Rev. John F. Mullany of Syracuse as Treasurer of the Champlain Summer School, combines the qualities of spiritual guide and financial administrator to an eminent degree. He is Pastor of St. Francis Xavier's parish, one of the largest and most successful in Brooklyn, and is one of the leading priests of his diocese. Father Hickey was elected a trustee of the Summer School September 27th, 1899. He is ever ready to advance the interests of the institution.

REV. JOHN F. MULLANY, LL. D.

The Rev. John F. Mullany, whom Father Hickey succeeded, held the position of Treasurer since September 22d, 1896. The Board of Trustees expressed its appreciation of his long and efficient services as well as its confidence, by a resolution of thanks to Father Mullany. To the readers of this magazine nothing need be said of Father Mullany's connection with the Summer School. He was one of the founders of this institution in May, 1892, and has been one of its most devoted friends and active workers ever since.

ALUMNÆ AUXILIARY ASSOCIATION OF THE CHAMPLAIN
SUMMER SCHOOL

The Alumnæ Auxiliary Association of the Catholic Summer School of America begs to announce that a series of dances will be held at the Hotel Majestic on the evenings of December 30th, 1903; Jan. 22d, 1904; and Feb. 11th, 1904.

The proceeds will go to increase the fund that has been already set aside for the endowment of a Chair of Literature at Cliff Haven.

Application for tickets to be made to the Secretary and Treasurer of the dances, Miss Margaret C. Lavelle, 121 Lexington Ave., New York City; or to Miss Mary P. Jones, 146 East 65th Street, New York City.

Admission to each dance is limited to three hundred. The price of the three tickets is \$5.00, sold only for the series; no single tickets will be issued. The price of admission does not include supper. The caterer of the Majestic will be prepared to serve supper to all who may want it. Van Barr's Orchestra will furnish music. Dancing will begin at 9.30. These will undoubtedly be some of the most successful and enjoyable social affairs that have been given by the friends of the School.

WINTER COURSE OF THE CHAMPLAIN SUMMER SCHOOL

BY DR. JAMES J. WALSH, PH. D., LL. D.

The course of extension lectures, under the auspices of the Champlain Summer School, for the season 1903-04, will be delivered by Dr. J. Walsh, Ph. D., LL. D., at the Catholic Club, 120 Central Park South, New York City. Following are the subjects and dates:

THE EVE OF THE REFORMATION.

Friday December 4—The Age of the Discoverers.

“ “ 11—The Italian Renaissance—Women of Renaissance.

“ “ 18—Education before the Religious Revolt.

“ February 12—The Centuries Before.

- Friday, February 19—Thomas a Kempis and the Brethren of the Common Life.
- “ “ 26—English Worthies of the Pre-Reformation Period.
- “ March 5—Scholarship Before the Religious Revolt.
- “ “ 12—Science of the Period.
- “ “ 19—Causes of the Religious Revolt.
- “ “ 26—The True Reformation.

Tickets may be procured of Warren E. Mosher, Secretary, 39 East 42d St., New York City; Rev. M. J. Lavelle, V. G., 460 Madison Ave., New York; Rev. D. J. McMahon, D. D., 239 E. 21st St., New York; Charles Murray, Secretary of the Catholic Club, New York; also of the Trustees of the Summer School and officers and members of the Alumnæ Auxiliary Association.

BOOK REVIEWS

Bachelor Bigotries. Compiled by an Old Maid and approved by a Young Bachelor; illustrated by an ex-Bachelor; published by a Young Married Man. Paul Elder & Co., San Francisco. Price, \$1.00 net.

“As for the women, though we scorn and flout 'em,
We may live with, but cannot live without 'em.”

This quotation holds the place of honor in “Bachelor Bigotries.” There is a calendar, and under every date there is a saying more or less profound or witty, but sarcastic or jocosely wise, against women and marriage. It is appropriately and grotesquely illustrated and decorated, and is quite an amusing oddity in every way. It is a mild source of wonder that the compiler overlooked so completely the excellent things in this line to be found in the ancient classics, especially as a few of the quotations got in apparently for want of better.

Discourses on Priesthood. By Rev. W. J. Madden. B. Herder. Price, 50 cents net.

The Panegyric of St. Patrick. By Rev. W. J. Madden. B. Herder, St. Louis. Price, 50 cents net.

The Rev. W. J. Madden is the author of four “Discourses on Priesthood,” which are written clearly, keenly, forcibly, and with an understanding of mod-

ern times and circumstances. They are well worth reading, yet somewhat pessimistic. "The Panegyric of St. Patrick," from the same pen, though good, will scarcely be accepted in all its statements, *e. g.*, that the dreadful rite of infant sacrifice prevailed in Druidic times in Ireland as the rude altars, the *Cromlechs* testify. We thought the use of the *Cromlechs* was practically beyond dispute as burial places and not as regular altars. He sees no good in the controversy over St. Patrick's birthplace, and he is right, perhaps, from a utilitarian standpoint; but surely it is at least a very interesting historical question. There are some additions to the book by the reverend author, Ferreol Girardey, C. SS. R.

The Encyclical Letters of Pope Leo XIII. Benziger Bros., New York, Cincinnati and Chicago.

This book can be had from any Catholic bookseller, or will be mailed on receipt of the price (\$2.00; postage, 20 cents extra) by the publishers.

At the risk of exciting the indignation of those critics of critics who object to the use of the phrase, "This book should be in every library," we say boldly that "The Great Encyclical Letters of Pope Leo XIII" should be in every library, especially in the library of every priest, statesman, editor, and student of modern conditions, social and civil. The copy before us is edited by the Rev. John Wynne, S. J., who also furnishes a preface. The Encyclicals are thirty in number, and taken together, they express Leo's sentiments on the chief questions of the time, which, owing to his great influence in civil as well as in ecclesiastical matters, is really an epoch in the history of men. They treat of the State, Christian Life, the Church, Religion, Philosophy, Freemasonry, Democracy, Scripture, Anglican Orders, and this partial enumeration shows sufficiently how comprehensive and all-embracing is the collection.

A Lad of the O'Friels. By Seumas McManus. Dodd, Mead & Co., New York. Price, \$1.75.

Neither sounding the depths, nor tracing the currents, nor showing the billows or surges of Irish life, as the author, Seumas McManus, tells us himself, but skimming lightly over the surface, "A Lad of the O'Friels" gives us a picture of simple Irish life in an out-of-the-way village, pleasant to look at and leaving a remembrance as of something clean and sweet. His is a master hand in many respects. The religious element, so marked in that Isle, is noticeably and no doubt designedly absent from this story, and its absence detracts from the completeness of the sketch; but for an hour or two of very pleasant and light reading we recommend it heartily.

A Story of St. Germaine. By Sophie Maud. Benziger Bros.

This is a bright, quick story, yet touching gently sad chords. Surely those in high station have their abundant share of afflictions. The author is never dull, but presupposes, we think, too much historical knowledge on the part of the reader.



Star of Bethlehem

B. PIGLHEIN

THE CHAMPLAIN EDUCATOR

VOL. XXII

DECEMBER, 1903

No. 7

RACIAL ELEMENTS IN OUR NATIONAL LIFE. THE JEW.

BY REV. JOHN WALSH.

YOUR request for an analysis and an estimate of the Jewish element in the conglomerate of our national life is like a plow driving its nose into a virgin soil. If the theme has been threshed out before, I am ignorant of so interesting an agrarian feat. We have had the child of Abraham in many attitudes and disguises but never as an asset of value in the mosaic of American life. His portrait has been drawn and his case defended often and with consummate ability by pleaders of his own race but somehow he has always been on the defensive like a man charged with a great crime. This has made the portrait specialized in particular traits—made it lopsided and unbalanced, and for purposes of general study totally unsatisfactory. The Anti-Semitic craze was the practical but false note to which all their advocacy was attuned, and since that fanatic and senseless outcry has never found an echo here, the sort of Jew which it conjured has never been recognized among the children of the race seeking to live and be let alone in this wide, free land.

For something like definiteness and broadness of portraiture I have searched in vain through the classic gossip of that upper-class Jew, Heinrich Heine, and the solemn protestations of Isaac Wager Wise and Berthold Auerbach, and the stately platitudes of D'Israeli and the superb historic perspectives of Alfred Edersheim

and Henri Harrisse, the learned biographer of Columbus, and I continued my quest through the stories of Ludovic Halevy, Grace Aguilar, and him of the Ghetto, Zangwill, and Emile Zola, of unsavory repute. They are all uniformly disappointing. From first to last their creations are unfamiliar. They are exotics and out of joint with those of the same race we meet for business and bargain and professional intercourse here.

In this dilemma and dearth of *ex professo* Jewish delineation by experts to suit the American type we must fall back on data supplied by our own experience and observation.

To meet the requirements of the theme in any adequate sense we must discuss these three conditions:

What are the dimensions of our Jewish population?

What is the measurement of the influence of that Jewish ingredient?

What are the obstacles to that influence?

POPULATION.

The first Jewish visitors to the American Continent were exiles from Spain and Portugal through the enforcement of the Inquisition. Spain summarily dismissed them and Portugal, besides expatriation, branded them as outlaws by banishing them to Brazil in fellowship with convicts. These Brazilian Jews for conscience sake came to New Amsterdam in 1654. Two years prior they had been preceded to the same Manhattan by brethren who joined the Dutch navigators in an enterprise to colonize the New World. The Dutch fraternized no more cordially with them than the Spaniards and Portuguese and for peace sake they had to make another hegira to Rhode Island and set up their tents in Providence and Newport. Visitors to the last mentioned resort of wealth and fashion will recall the ancient Jewish synagogue and the adjoining churchyard, cypress-planted and granite-fenced at the upper end of Bellevue Avenue just above the small park embellished with the quaint round tower and the bronze figure of Commodore Perry. About that property clusters a history. It is the oldest Jewish cradle in the United States. The first anchoring of Jews as a distinct element in our population was made here in 1676. February 28, 1677, a deed was recorded conveying to them title to a tract of land for a separate burial place.

The Synagogue followed with tardy sequence nearly a century later. Synchronously with Rhode Island some Jews found their way into Maryland to share the free charter rights of Lord Calvert. Pennsylvania, Georgia and the Carolinas were invaded in the order named. In 1729 a Jewish settlement was made at New York; 1733 at Savannah; 1755 at Charleston; 1782 at Philadelphia; 1823 at Baltimore and a little later at New Orleans.

In the struggle for independence the Jews attached themselves to the colonists. The Non-importation resolution flung as a challenge to English supremacy at Philadelphia in 1768 had the backing of nine Jewish signers. Jews were found in the roster of the Charlestown regiment of militia and three of the same race served on the staff of Baron De Kalb. Haym Solomon supplied the Continental Congress with the sinews of war. Forty-four Jews are recorded in the war of 1812; fifty-eight in the Mexican war, and in the great conflict of the Rebellion they were in goodly numbers pitted against each other on both sides of that fratricidal strife.

Within the past century the children of Israel have found lodgment over the whole extent of the United States. From 1830 to 1870 immigration surged from Hungary and the Southern States of Germany. These contributions were increased by hundreds of thousands of refugees from the riots and persecuting violence of Russia. In their wake came another countless host from Galicia and Rumania who, despite agrarian colonizing encouragements, preferred to take their chances in the busy commercial centres of the country.

No systematic attempt was made by them to gauge their strength in the United States till 1878 and the returns made two years later are confessedly too incomplete for statistical purposes. During the next five years a heavy immigration tide set in from Germany, Austria and Russia, the consequence of race troubles and restrictive and proscriptive legislation. A count made January 1, 1886, gives the following summary: Congregations, 7,500; members, 250,000; children, 215,000; total population, 500,000.

The Rev. Father Krose, S.J., the famous statistician, as recent as October, 1903, enumerates the Jews in the world at 11,037,000. The American Jewish Year Book (1902) gives the estimate 10,378,530. The same authority, safest attainable source of

information in advance of the published compilation of the latest United States census report makes the Jewish population here 1,136,240.

And thus with some dry-as-dust, prosaic numerical wrestling we fix with some definiteness the primary condition of the race ingredient, its size, whose influence we are to measure on the out-lying and intermingling population, the blending and non-blending chemistry of American life.

INFLUENCE.

Influence, and especially social influence, is a prism of many facets. Rarely are they all brought into play. Ordinarily the prism is set at such an angle that only one or two or three of the surfaces focus and reflect the light, whilst the others are opaque or unseen. In an effort at determining the asset of influence which our Jewish brethren radiate on the heterogeneous mass called the American public the readiest solution of the problem will be reached by an investigation into their salient traits. Action and interaction between social elements will depend upon points of contact. Friction, incompatibility and divergences limit or neutralize influence. National ingredients cohering by sympathy will be mutually helpful. Units of population kept apart by antipathy and prejudice will intensify cleavage and emphasize individuality as opposed to homogeneity.

Students of the Jewish people thus summarize their mental and moral traits: distaste for hard or violent physical labor; a strong family sense and philoprogenitiveness; a marked religious instinct; the courage of the martyr and prophet rather than of the pioneer and soldier; remarkable power to survive in adverse condition, combined with wonderful ability to retain racial cohesiveness; great capacity for exploitation, both individual and social; shrewdness and astuteness in speculation and money matters generally; an Oriental love of display and a supreme appreciation of the power and pleasure of social position; an intellectual ability equal to that of any known people, ancient or modern. The unique place and achievement of the Jews is thus recorded in the apt epigram of Zangwill: The Greeks worshipped the holiness of beauty; the Jews the beauty of holiness. The religion born in Palestine

reaches the common people everywhere; the philosophy nurtured in Athens only a few privileged classes.

This is a capitulation of racial characteristics of which any nation might be proud. They present a combination which normally and in special details is worthy of imitation. The virile family instinct, the ardent religious nature, their courage and love of their kind and signal intellectual capacity are qualities of which this nation is clamorously in need. The economist and the exploiter of temporal prosperity, whose standards of the greatness of a nation are not the fecundity of the family, nor a high grade of intelligence, nor a rich inheritance of faith, hope and charity, nor moderation in luxuries of life, nor unflinching loyalty to high ideals, nor scrupulous regard for the demands of justice and the dictates of conscience, but the volume of manufacturing and commercial output, and the growth of trusts and the activity of capital, and the excess of exports over imports, and the size of the nation's surplus, and the rate of national securities, will single out for special mention as a constructive influence the financial cunning of the Jew. And he may not be far from the truth. The American people may be in a position of growing resistance to the Hebraic love of children and their clannishness and their religious feeling, though even that as an exclusively or prominently Jewish characteristic needs to be qualified, but they have fallen under the spell of their commercial witchery. I once knew a Jewess, who, on presentation, grasped a gold coin, kissed it with amatory eagerness and declared, "How I love it!" There are many non-Jews perhaps who would be rejoiced to have a chance for a similar embrace without the subsequent declaration of sentiment. The whole trend of the Jewish race and their methods of business suggest it is not an extreme case. They not only love money but they are experts in hoarding money. It is the aptitude—the keen scent of centuries of training. In them the commercial instinct has reached its most commanding development. With them the numberless devices of money-getting—so clumsy and rudimentary in other races—have been gathered up and systematized into a consummate art. They are lightning calculators. Balance-sheets and results of large, involved speculations are not reached slowly and laboriously as by the average man of business but grasped at once by intuition. They survey

the whole field of their speculative enterprise and its details in one quick, comprehensive glance.

The question has been put more than once, how to account for this Jewish monopoly of financial genius. The grade and the quality of this capacity lifts it beyond the mere range of ordinary talent and ability. It labels and classifies the Jew more markedly than any other equipment. The money-scent is a case of survival of the fittest. Clever observers contend that Christian Science is a product of nerves. Jewish financiering is the fruit of ages of Christian and un-Christian hounding of the race. Money has always been the indispensable *sine qua non*. The Jew grasped its value in all its bearings and then itself, not at first for the sake of the pelf but for its purchasing power. Possessed of money—reinforced by the well-filled strong boxes he made terms with his masters. They borrowed and he loaned, sometimes at ruinous rates. All the time he was driving home the power of the lender and the subserviency of the borrower, that he might construct a social place for himself in a world where hate of the Jew was supreme. What began as an exercise of his wits, stimulated by his necessities, developed into a habit—shaped or misshaped his whole nature and became his most noticeable characteristic.

It would be passing strange if in an arena as affluent as this in material and opportunities the Jew failed of reaping a bountiful harvest—in shekels. Business and law are the two pillars of success in America. Business and law are the choice preserve for Jewish delectation. The largest volume of business in the largest centres is presumably controlled by Jews. I say presumably in the absence of official details. It looks that way. The best paying real estate is Jewish property. There is no discriminating embargo affixed to any business—except non-productiveness financially. Anything that pays is good enough for the best of Jewish energy. He keeps tabs on everything. He is courtly in his treatment of the humblest customer—keenly watchful of rivals—always master of the situation and a past grand master in the art of exploiting his enterprises.

As a rule his law follows the direction of his tastes and both are commercial. There are few Jewish lawyers engaged in criminal practice. In this there may be a rudimentary instinct—the suspicion of Jury enmities. English law never has had a more

brilliant exponent than the Jew, Sir George Jessel, Master of the Rolls. A Jewish lawyer, Untermeyer, is credited with the elaboration of the law consolidating those combinations of American capital called trusts and syndicates. There may be question of their usefulness, but no one can deny the extraordinary power and flexibility of the legal mind credited with their initiation. In the court reviews of corrupt trusts now being pursued it is suggestive the large percentage of Jewish lawyers engaged on both sides and now for the first time introduced to the public. In these zones of influence there is no discounting the impressiveness and persuasiveness of the Jew.

Religiously the Jew is a solvent instead of a constructive element. As he drifts and wanders himself from primitive ideals and standards, his example, if any, is toward the unhinging of religious beliefs and dechristianizing. Dogmatic relaxation and fewer and simpler forms of worship are the goal of Jewish religious tendencies. There is no Jewish Church properly speaking—that is, no compact religious organization. Each community and congregation regulates itself and is a law unto itself. Among all these isolated religious fragments we find every shade of belief from the ultra-orthodox to the reformed. The orthodox still clings to the absolute authority of the Bible, the Mosaic law and all the traditional body of laws and observances which have entwined about the written law. Reform Judaism seeks to adjust itself to its surroundings in thought and practice—encourages radical notions of the Bible subversive of inspiration—introduces the vernacular into the service of the Synagogue—permits the association of the sexes and uncovered heads of men in their temples and has a Sunday worship in addition to a Sabbath service. In Chicago alone has the Saturday service been entirely suppressed for the Sunday. The popular Judaism of our day approaches French Deism or modern Unitarianism, modified by peculiar Jewish observances. There is no life about it or unction in it. It is the coldest, dreariest formalism—only a halting place on the road to Agnosticism. Their forefathers in the desert worshipped the golden calf and forgot God. Gold and pleasure in some form have always been at the bottom of every desertion of God.

Their children are still making strange gods of gold, and heed-

less of the warnings of history and the tragedies of their own race, they see not the reason of their apostasy from God.

This Jewish deflection from orthodoxy is a distinct loss to the race and this nation in many ways. It means a sacrifice of religious prestige. Bossuet built his *Universal History* on the theory that the Jews were the chosen people of God and the pivot on which the affairs of the world turned. If Buckle were alive now his scorn for the theory would be modified by the wholesale betrayal of the Jew of his religious birthright. Mysteriously too, it involves a lowering of physical and sanitary standards, which are the guardians of health and longevity. A longer average life and immunity from special diseases are Jewish distinctions which puzzle the physician and compel acceptance by careful experiment and observation. The average Hebrew life exceeds the Christian by eleven years. The average Hebrew mortality in childhood is four per cent. less than the Christian. When thirteen Christians have reached the age of seventy years, twenty-seven Jews are in their company. The rate of birth increase over Christian is three and one-half per cent. One death in forty Jews keeps pace with every death in thirty-four Christians. They are almost strangers to diseases of the scrofulous or tuberculous type which are responsible for one-fifth of the total Gentile mortality. In the midst of plagues and epidemics they are seldom smitten, a fact turned against them, as if they were the authors of these visitations. In the years of the Black Death their escape was so remarkable in the horrible mortality that they were accused of poisoning the wells. There is no need of seeking a supernatural origin for these exceptional physical gifts. The soil in which they grow is the food, habits and customs of the children of the Synagogue. The more or less strict adherence to the Law of Moses and the Talmud through generations is the matrix where the Jew was moulded and the code whence he derived his dietetic regulations. Excessive drinking is a vice unknown to the Jews. How rarely are the features of the drunkard impressed on the Jewish countenance? He is never a bar parasite nor a door ornament to the public house. Women of the race are carefully guarded. It has been remarked how few of them go astray in the underground burrows of feminine vice. If it be true that vanity and its indulgence is responsible for nine-tenths of the unconverted

Magdalenes, the Jewess escapes the temptation of beauty and of poverty by the generous forethought which makes ample provision for all her wants.

And yet these are first and foremost the fruits of unswerving allegiance to Mosaic and Talmudic standards of belief and sanitation. When the stress was the greatest in the times of persecution or in the poisoned exhalations of damp, sunless Ghettos, it was the ancestor of the orthodox Jew who survived. The reformer, aping more modern ideals, inherits the physical and moral asset of his rigid forefathers, has scant respect for their disciplines and reverences, and wrenched from the sources of their courage and strength enters on the career of the spendthrift. If we are correct in tracing the source of Jewish tenacity of life and immunity from disease, some of us should live to see the fruits of this wastefulness and abandonment of sane, wholesome restraints in the steady approach of the Jew to the shorter life and disease-ridden years of the Gentile.

OBSTACLES TO INFLUENCE.

Whether for good or bad, or good and bad, the leaven of Jewish influence would be a factor of vast proportions in our American life and polity if receptivity on one side was equal to the force and enthusiasm of the other. But the equation is disarranged by special racial details and by special national hindrances which limit the play of give and take. Never in all its long history has the Hebrew race attained a fairer field or more auspicious opportunities for development and intercourse than it enjoys here. If the fruition fall short of the promise, and the harvest belie the sowing, the failure must be sought in deficiencies which I fear are inherent to our mutual relations and perhaps ineradicable whilst our point of view remains at its present angle. The cause is no one-sided issue. There is no monopoly of blame. If the Jewish mirror has its flaws the Gentile lens lacks accurate adjustment. It is a case of color blindness on both sides.

To be more specific, the first bar to mutual fraternity is deep-rooted Gentile prejudice. Other causes aside, there is a profound, tragic significance and a mysterious prophetic fulfilment in the Jewish challenge: "His blood be upon us and our children." From our various outlooks we may view the blood mark with in-

credulity or with awe, and yet whether from ignorance, or superstition, or as unconscious executors of divine decrees, the trail of the Jew in every land is marked with torture and misjudgment, and where the more violent manifestations are lacking and social conditions more favorable, then with an indefinable unsympathy and enmity. The cause of the unfriendliness may in some cases be commercial, originating with their success and methods of business. The root of the prejudice in most cases lies at the very threshold of Christianity and has to do with its divine Founder.

The medieval plagues were credited to them as instruments and victims of the wrath of Heaven for the sacrilege and crime of Calvary. The Flagellants—self-crucified victims to appease divine anger—murdered Jews and chanted mad hymns to the Virgin jointly, and believed the murder more meritorious than the praise. The story went forth and was repeated in chronicle and legend that the Jews stole the consecrated wafer and stabbed it through with knives till blood ran from it. A new horror was invented when it was reported that at the feast of the Passover they slew Christian children to use their blood in the night sacrifice. This has proved the most obstinate of all the cruel inventions. Russian zealots in our century justify Jewish massacres by it and Charles Godfrey Leland takes our breath away with the remark that in 1889 a book was published committed to the slander that Jews do sacrifice Christian children and that this disreputable fable received the sanction of the Pope. What a pity the aged writer is not as confidential with the title as he is with the content of the volume! Always it was some tenet or fact of Christianity that had to do with violence.

Heine confirms the same theme when he writes: "I know a good Hamburg Christian who can never reconcile himself to the fact that our Lord and Saviour was by birth a Jew. A deep dissatisfaction seizes him when he must admit to himself that the man, who as the pattern of perfection deserves the highest honor was still akin to those snuffing, long-nosed fellows who go running about the streets selling old clothes, whom he so utterly despises, and who are even more desperately detestable when they—like himself—apply themselves to the wholesale business of spices and dye-stuffs and encroach upon his interests."

The riot and bloodshed of Russia, the cruel plucking up and

casting out from Spain, the inexplicable Anti-Semitic delirium of Germany and France, the Ghetto isolation and restrictions of medieval Rome, the popular traditions regarding Pontius Pilate so generally believed in the Middle Ages, Sue's "Wandering Jew," Marlowe's "Jew of Malta," Shakespeare's "Merchant of Venice," the Dreyfus outrage and hallucination are all more or less abnormal growths from the same underground taproot of Christian protest against the ancestral claim of the Jews. Defensible or indefensible, for I am neither critic nor advocate now, but merely seeking an explanation for a universal fact, I believe this Christian attitude toward the Jew is capable of no other solution.

Observe that this status of Hebrew injustice is the unregenerate privilege and monopoly of Christians. The Crusades mark the high tide of Anti-Semitic fury. In Christian lands and among a Christian people the children of Israel have always fared the most abominably. In Morocco, in Egypt, in Syria, in Turkey, in China they have been dealt with more courteously, humanely and justly. Here in the United States we have abstained from the grosser crimes against the race and yet there is an aloofness and a detestable undercurrent of prejudices which might transgress the limits of moderation if aroused by provocation or fanaticism. The mildest manifestation of it so far has been the exclusion of the Hebrew from certain privileged hostelrys in fashionable resorts. How far this banishment is due to the alleged vulgarities of individual guests and how much of it is to be credited to race enmity are questions difficult to answer, for the reason, that the discriminating host in every instance will more willingly avow the unmannerliness than prejudice as the cause of his decree of outlawry.

This lever of prejudice on our side is unfortunately aided by conceit and exclusiveness on theirs. This Jewish caste or isolation may not be their fault in view of all the social barriers and hedges erected against them. If it did not originate with them they are responsible in large measure for giving it angularity and edge. Society recognizes two instruments for the levelling of social inequalities and the removal of social barriers—intermarriage and religious conversion. Both are indignantly repudiated by the Jew. To accept a Gentile for a husband is a family disgrace and to adopt his religion is a crime. The name of the sinner is erased from the family record—her name is never spoken and she is dealt with as

one dead. Report comes to me that in New York City there is a growing colony of devout, earnest Jewish Catholic converts. The penalty for this new creed is the more or less strain on family and racial relations, oftentimes amounting to rupture.

Detachment is the confessed goal of the Jew. His weapon of self-preservation is a passion for material success. The intensity of Hebrew literature is reflected in the passionate earnestness and eagerness of the race, which checked and thrown back upon itself by external opposition through many centuries, now flows on with supreme self-confidence and in a high, commanding tide. Lord Beaconsfield with tiresome iteration professes tenderness and respect for that race of his which "is the aristocracy of nature, the purest race, the chosen people." The honeyed flattery has been absorbed. The antiquity of the race, its long-suffering and isolation, its pride in its unmixed blood encourages its more enthusiastic members to revenge themselves by a kind of scorn upon the upstart Western peoples among whom their lot is cast. Even while imitating, as the wealthier of them now do, the manners and luxury of those nominal Christians among whom they live, they still cling to their detachment and with a coldly observant curiosity and ill-concealed superiority scan the habits, prejudices and beliefs of the many constituents of the American nation. This is what I label wretched conceit, and while it is discernible, scorn will be met by scorn, the Hebrew preference for isolation will be readily accommodated and his influence circumscribed within progressively narrowing limits.

THE STAND TO BE TAKEN BY THE CATHOLIC PRESS

BY JOHN FRANCIS WATERS, M.A.

“Fas est et ab hoste doceri.”

HIPPOLYTE ADOLPHE TAINÉ somewhat unconsciously—and withal with a *naïveté* at once exquisite and laughable—while endeavoring to give what he conceives to be a picture of the reactionary materialism which preceded the Renaissance and the Reformation, strikes the key-note of our latest philosophy: “Heaven,” says Mr. Tainé as the mouthpiece of medieval rationalism, “may be very real. We have a good hope that it is so. Meanwhile, here is our earth, a substantial, indubitable fact.”

Given a Martin Luther; a galling state of practical quasi-slavery for the “hewer of wood and the drawer of water;” and a time peculiarly fitted for moral and social convulsions; nevertheless, the vexed problem of the Protestant Reformation, with all its corollaries of wasteful woe, could not have been worked out to its actual solution had there not been a vast amount of ignorance as to the fundamental truths prevalent among the European masses. With the means at its disposal the Church, despite the occasional scandals and manifold shortcomings of her human side, had done wonders; but—humanly speaking—the means were scanty enough. It never was part of the Divine policy in God’s dealings with men to interfere with those laws which His infinite wisdom framed in the beginning, “when the moving stars sang together.” The very essence of these laws is slowness of growth. Hence the mellowness and the exquisite flavor of divine fruits, the fragrance of the heavenly flowers that clothe “the barrenness of earthly dust.”

God’s Church was to be a Teacher. To have this calling and election presupposes an end. And the end includes the means. While, despite an oft-repeated calumny, the end does not justify the means, we yet know that the Divine Alchemist transmutes even the bare metal of mundane lusts and corruptions into the

fine gold of heavenly treasure, grinding in the mortar of His wrath princes and peoples under the weight of an Alexander, an Attila, a Napoleon. While standing, then, on the brink of the Divine immensity hardly daring to gaze into the unfathomable abysses, humbly acknowledging, with the Apostle of the Gentiles and with the champion of grace, "the depth of the knowledge and the riches of God," and crying out with them, "How incomprehensible are His judgments! how unsearchable His ways!" we are not precluded from gazing at the light radiating from the depths of Infinite Wisdom and reflected through all the workings of God's holy church.

The Church uses and sanctifies all lawful means for the attainment of her end. Among these she has emphatically indicated the newspaper press as a mighty instrument in the work of saving souls. Let us look backwards. At the time when Taine and those of his school tell us the nations of Christendom recoiled from the austerities of primitive Christianity and rebelled against the teaching that "our earth" was really nothing in comparison to Heaven, and that the pains and tribulations of this world have no proportion to the joys and the glory of the world to come, the work of the Church—although a spiritual work—had to be done with the coarsest of corporeal weapons.

Universities, indeed, there were in Christendom, but schools for the masses there were none. Sovereign princes had not the mental training of twentieth-century mechanics. The sword was mightier than the pen. The latter, in fact, was held only by the fingers of the clergy: a priest and a clerk were practically synonymous. The Church was glad enough to supplement the teachings from the altar and the pulpit by the ruder teaching of the "miracle play;" for the congregations of premedieval times could often learn better the lessons of that New Testament of Love from an uncouth—albeit most reverential and childlike—presentment on the stage than from the dialectics and technicalities of the pulpit. Marvelous wisdom of Christ's Church! Our modern philosophers of the closet, with their cold hearts and colder ritual, cannot understand the spirit of labor and of love that in those old times leavened the tremendous mass of European crudity. "The monks would not give the people the Bible," shrieks the modern bigot forgetful or ignorant (perhaps wilfully) of the ponderous manu-

script volumes hung on church pillars by those same calumniated friars. "The Bible, the whole Bible, and nothing but the Bible is the religion of Protestants," proclaims Chillingworth. Yes, my worthy friend, this has a fine sound in the ears of the unthinking; but had not the printing press come to your aid you had made but small abuse of the Bible. Had Exeter Hall and the British and Foreign Bible Society to copy with the slow labor of hand and pen the millions of copies of the authorized version sent to "the heathen," the pocket of the great British public would be to-day somewhat heavier and "the heathen" supply of waste paper somewhat considerably less!

The printing press came in God's good time—a Catholic printing press, too—and then the pen began, by a figure of speech, to grow mightier than the sword.

Had it pleased the Divine Wisdom to send the printing press one century earlier, that so the Church might have taught more thoroughly as well as more widely to prince and peasant their duties to her and her mission to them, there had haply never been an "evangelical" Protestantism—whatever that may mean! God, however, did not will it so. And now we have to face the situation as we find it, to face but not to accept. It is incumbent on all Catholic agencies to work for the spread of God's own Truth which is in God's Church, and to combat that fleshly deity of Materialism which is the legitimate result of the Protestant revolt. And after the pulpit where is there a more potent agent for the dissemination of truth than the press? Alas! but the press yields a divided allegiance and serves far more loyally the world and the devil and the flesh than the Lord God Almighty. But there *is* a Catholic Press. What stand should it take?

The Law and the Prophets are all resolved into two commandments. And all that could be written in reply to this question can similarly be compressed into two precepts, the one of obedience, the other of sacrifice.

The present writer, because of the stress which he wishes to lay on the precept of obedience, is always glad to see a priest editing a Catholic paper. The priest-editor is the typical editor. He is a teacher in a dual capacity, accredited both by God and man. Because he is amenable to higher power and because he is never a mere hireling, he is far less liable to make a false step than

is the layman and far more likely to recover himself if he do. Because he is in relationship so intimate with the mystic Sacrifice of the New Law, he is incomparably more ready to comprehend and to act up to the lesson of the Cross which is of the very essence of Christianity. Were the priest-editor omnipresent we should not have to deplore so much Catholic backsliding, so many degrading alliances with so-called religious liberalism, so much time-serving worship of the supremacy of the State. But it is the old, old fashion: the harvest is most ample; the laborers are few. We cannot have all our Catholic papers directly under the control of the Church. We cannot legislate for the greatest good but only for the least evil.

How the evils that prey on modern society could be minimized it would be easy to point out, did time and space permit, if only Catholic editors, priests and laymen, instead of jarring and indifference, harmoniously worked the mighty engine at their disposal. It has really come to this that there is being waged all over the world a struggle, more or less apparent, between the Church and the State; and too often the agency of our so-called Catholic Press is found on the wrong side. Pride is at the base of all this. The Catholic press can never accomplish its best until the great lesson be learned that it is not merely a venal instrument; that it cannot be let out for hire to this or that political faction or warring clique; that it must not (because it ought not) become the tool of any wire pulling politician; that it must not veil the sordid hucksterings of the hustings under the guise of sanctity, nor be a mere political organ playing party tunes; above all, that it must loyally recognize always that God must be served before Cæsar, the Church before the State, if the latter trench, as it never should on the jurisdiction over the domain of faith and morals. It is hard, let this be freely admitted, to lay aside self-will, to give up the cherished convictions of years, to take sides with the poverty of Christ's spouse against the purple and fine linen of Mammon; but even as the love of God necessarily includes the love of the neighbor, so does the precept of obedience take in that of sacrifice.

It is not necessary to define, at this hour of the day, what is meant by the Church. The stand which the Catholic press must take is on a broad platform, not on mere parish boards. Every parish priest is not the Church; nor every local caprice a dogma.

The law of conscience is clearly read. The whisperings of Faith are not to be mistaken.

The Church has really more to fear from the traitorous presence of so-called liberal and fashionable Catholics—heaven save the mark!—than from the most open assaults of the enemy. And nowhere do the revilers of the authority of the Holy See, the scoffers at what they are pleased to call ultramontaniam, the masqueraders in Catholic costume at the World's Fancy Dress Ball, find more effective and dangerous mouthpieces of their boasted independence than in the editorial rooms of certain self-styled Catholic newspapers. Does a Provincial Council make a wholesome regulation regarding some matter of morals? Does even Rome speak sometimes regarding some matter of discipline? Forthwith these super-heated scribes of the gospel of nationalism or sectionalism sling their ink in the manufacture of diatribes against ecclesiastical authority.

And so it has come to pass in France, in Germany, in Spain, in Italy, and even here in America, that the efforts of the Church are too often not simply not seconded by the Catholic newspapers but too often are even hampered and actually thwarted.

If the owners and supporters of Catholic papers would but learn from the enemy, how incalculable the good effects! For "it is lawful to be taught even by an enemy." If they would but advocate a Religious Education one-half as zealously as the secular press strives after a godless one; if they would sink extreme nationalism and sectionalism in a broader and nobler Catholic spirit; if they would aid the episcopate in denouncing mixed marriages and in stemming the tide of filthy literature that threatens to overwhelm with awful ruin the youth of this fair land; if they would endeavor to always bear in mind that the Roman Pontiff is the common Father of the faithful and not merely a dignitary with leanings toward this or that form of nationalism or of sectionalism; if they would not stultify themselves by having extracts from the Imitation of Christ in one column and a panegyric of some rotten and tottering government in another, side by side; if they would pay as much respect to the decencies and the amenities of journalism as do some of their Protestant brethren, how far-reaching their influence for good within the Church and without! And how sorely this is needed!

For, as it is, there is, spite of our wonderful material advances, a dreary prospect enough all the world over. When in England,—a country that, after all, has been more true to the conservative and monarchical instinct than any other in Europe,—the tide of infidelity and irreligion rises ever higher; when in Germany the pessimistic philosophy of Schopenhauer finds increasing numbers of disciples and imitators; when even in the most Catholic countries, as Spain and Italy, secret societies of a nefarious kind are rapidly undermining the decadent fabric of the social order; when France is practically lost to the Church and given over to the monstrous tyranny of brute force over inalienable rights and immemorial liberties; when the Roman Pontiff still suffers the privation of his God-given and necessary temporal sovereignty; when scarlet sins and shameful vices find apologists in high places; when chastity is sneered at as a pallid flower of the dank cloister; when the nations are helplessly self-abandoned to a mad passion for money, for luxurious enjoyment, for purely pagan culture physical and otherwise, and for endless and vulgar amusements, it is time that the Catholic press took a more daring stand in the breaches of the Christian fortress and became a more strenuous auxiliary in leading the masses to realize that the Church and the Church only can bring and lead blinded, toiling, fighting, and oppressed humanity to the victory which God has promised to them that struggle by righteousness and humility against the power of evil.

THE STAGE

A SERIES OF SIX STUDIES ON THIS SUBJECT.

BY THOMAS SWIFT.

III—RISE OF THE MODERN DRAMA.

THE modern drama as it prevails in English-speaking countries to-day dates back to the middle of the 16th century, to the days of Marlowe, Greene, Peele, Nash, and Shakespeare, to the productive years between 1585 and 1616, the latter date marking Shakespeare's death. The earliest known English comedy is *Ralph Roister Doister*, by Nicholas Udall, composed about 1551; the earliest known English tragedy was brought upon the stage in 1562 under the title of *Gorboduc* or *Ferrex* and *Porrex* and was jointly composed by Sackville, afterwards Lord Buckhurst, and Thomas Norton, strange to say, a Puritan lawyer.

But it must not be supposed that although the Elizabethan dramatists led the van and raised the drama to a height of literary excellence unknown in any other land at that time, the inception and earliest specimens of the modern drama can be absolutely attributed to them.

It is the custom of non-Catholic writers, either blindly following the lead or with *malice prepense*, to attribute everything that is modern to the influence of the so-called Reformation—to conclude that, because more books have been produced than at any preceding period in history, because elementary knowledge has spread more extensively among the masses, because physical sciences have reached a marvellous development, because criticism has assumed a new phase, because the novel and the newspaper have become the daily food of the millions, the ages between the Council of Trent in 1545 and death of Leo XIII. would have been dark, unprogressive and unproductive of civilization and progress as these terms are understood to-day. This is mere assumption and has no foundation in fact or upon any reasonable theory or hypothesis. The activities which were so productive of

material and intellectual progress amongst the nations of Europe and particularly in England after the Reformation had their origin and a very marked development in Catholic times, had been fairly started with a promise of great progress before the middle of the 16th century. The fact is that the Reformation in certain respects checked and retarded the growth of those activities, and this may be stated upon the authority of non-Catholic writers and thinkers as well as of the so-called reformers themselves, of whom Luther was notoriously the most outspoken on the point.

The century from the fall of Constantinople, 1453 to the Council of Trent, 1545, is possibly more intimately connected with modern progress than the much vaunted 16th century of Reformation repute. Even Catholics, influenced by prevailing thought and ideas, permit themselves to be led astray in their estimate of the hundred years that preceded the Reformation. It is a period whose study will amply repay effort and place the Catholic church and a Catholic Christendom in their true relation to modern progress and civilization. It was in this period that the New World was discovered; in this period began and progressed the Renaissance; to this period belongs the printing press; to this period belong the preservation and revival of learning, and in this period Michael Angelo taught the world the sublimity of art. It is easy to keep a load moving; the difficulty is in starting it; so with great movements—which deserves the greater credit, the age that originated and started them or the age that merely continued and developed them?

And now, with what has been said in mind, let us come to the consideration of the modern stage. Like everything else that is modern, it is customary to trace the stage as it prevails to-day in English-speaking countries to the Elizabethan dramatists and no farther, with perhaps the unworded opinion that but for the Reformation there would have been no stage. It has been already shown that there was a stage previous to and at the time of the Reformation. That there would have been no stage but for the Reformation, it would be childish and absurd to state; that there would have been a stage such as exists to-day, had there been no Reformation, is highly improbable; that the stage might have been just as artistic and immeasurably higher in tone and

ethics is morally certain. Shakespeare would still have been Shakespeare, if Elizabeth had been a Catholic, just as Calderon was Calderon under a Catholic sovereign. The weight of testimony afforded by his plays is altogether on the side of his Catholicity any way; whilst whatever is low or vicious in the productions of his contemporaries may be logically attributed to the relaxing of religious and moral restraints caused by the confusion and concessions due to the Reformation.

The modern stage can be traced and in justice should be traced not merely to the Elizabethan dramatists but to the influence of continental literature and particularly to that of Italy, whence Shakespeare and his contemporaries took their models. *Ralph Roister Doister* was not the first regular modern drama; that distinction is claimed for "*Sophonisba*," written early in the 16th century by a mediocre Italian author named Trissino. Italy long before the Reformation had reaped the reward of its protection, study, and development of Grecian learning, brought from the East before and after the fall of Constantinople, a century before Elizabeth came to the throne. Building on and from classic models so secured, Italian dramatists had developed the modern drama whilst yet Moralities and Interludes were being acted in England.

"This influence (the study of continental literature) is apparent at once," says Thomas Arnold in his *History of English Literature*, "when we turn to Shakespeare's comedies. Ariosto's two comedies, the *Cassaria* and the *Suppositi*, first acted in 1512, were, like our own *Roister Doister*, formed upon ancient models; but they were written in flowing blank verse, and in a language already polished and beautiful; circumstances which, apart from the genius of the writer, would go far to account for the great popularity which they obtained. They were translated into English by George Gascoigne; and it is probable that to these and other Italian comedies Shakespeare owed much. That he was well read in Italian tales is certain since from such tales the plots of no fewer than six of his comedies were derived. One, *Love's Labor's Lost*, comes presumably from a French source; and one, *The Two Gentlemen of Verona*, from a Spanish source."

We cite this not from the desire to belittle Shakespeare's genius—for time nor pen can dim his laurels—but it is something

to have been the teachers of Shakespeare, in ever so slight a degree, and that enviable distinction falls to the lot of Italian dramatists of the first half of the 16th century.

To sum up, the English stage of to-day is traceable to the Elizabethan dramatists who drew largely on Italian and classic models, and so is an evolution from ancient Greece and Rome and not a distinct and well-defined development of the stage, as it existed in Europe during the Middle Ages. On from the 16th century, then, the Italians, the Spaniards, the French, the Germans and the English became so deeply imbued with the love of dramatic literature and presentation that to-day the theatre in these countries, and in others owing their origin to them, is a national institution. In Spain, Lope de Vega and Calderon; in Italy, Goldoni and Silvio Pellico; in France Molière, Corneille and Racine; in Germany, Goethe and Schiller have immortalized themselves; while in England Shakespeare, in his transcendent genius, standing out in advance of this mighty galaxy, still shines with a glory that suffers no diminution from the splendor of so luminous a background.

It is regarded as an axiom that the stage reflects the character and morals of the age. Its legitimate purpose, according to Shakespeare, is to hold the mirror up to nature. It does not always do so in the strictest sense. If the age is an artificial one, it will catch the spirit of artificiality; it will represent the painted women and wooden men of the period and so run counter to its true purpose. And just here comes in its power for good or for evil as an instructor, guide and maker of the character of the people. If instead of pandering to grossness, lasciviousness and the different phases of immorality, which in a true Christian sense are unnatural, it would hold the mirror up to nature in accordance with Christian ideals, there would no longer be occasion for the diatribes against its influence on society. But it does not do so, has never done so since what has been termed the age of reason began.

In the preceding article, it has been shown that so long as the Church held sway over the minds of men, dramatic productions were mostly of a religious or moral character; that during the Middle Ages the spirit of the drama was continued in the Miracle Plays, later in the Moralities and Interludes, the latter be-

ing the connecting link in England with modern comedy. The stage then was used to instruct and keep in the path of rectitude, subserving the ends of the pulpit. It was also more allegorical than real, in which the characters were the virtues and vices at war with one another. Such entertainments, though lacking in interest, and not calculated to delight the eye or excite the passions, were at least instructive, elevating, innocent, and in keeping with the times. Their motive was good, but they were neither human nor real; as it is impossible to personate with any degree of satisfaction or realism abstract virtues and vices.

But precisely with the establishment of the Reformation in England came the great change. The Church was put in the background; and the so-called age of reason set in. Under the magic of the pens of Marlowe, Greene and Shakespeare real men and women trod the boards, men and women with the virtues, vices and follies that seem to be common to humanity in every age. Human nature was displayed in its true colors, human feeling and passion held sway and everybody ran to the theatre to see and laugh at himself. From the building of the first public theatre in London, the spirit of the stage took possession of the people in England, who literally became stage-struck.

"It was," says Green in his *History of the English People*, "the people itself that erected its stage. The theatre indeed was commonly only the courtyard of an inn, or a mere booth such as is still seen at a country fair. The bulk of the audience sat beneath the open sky in the 'pit' or yard; a few covered seats in the galleries which ran around it formed the boxes of the wealthier spectators, while patrons and nobles found seats upon the actual boards. All the appliances were of the roughest sort; a few flowers served to indicate a garden, crowds and armies were represented by a dozen scene-shifters with swords and bucklers, heroes rode in and out on hobby-horses, and a scroll on a post told whether the scene was at Athens or London. There were no female actors, and the grossness which startles us in words which fell from woman's lips took a different color when every woman's part was acted by a boy. But difficulties such as these were more than compensated by the popular character of the drama itself. Rude as the theatre might be all the world was there. The stage was crowded with nobles and courtiers. Ap-

prentices and citizens thronged the benches in the yard below. The rough mob of the pit inspired, as it felt, the vigorous life, the rapid transitions, the passionate energy, the reality, the life-like medley and confusion, the racy dialogue, the chat, the wit, the pathos, the sublimity, the rant and buffoonery, the coarse horrors and vulgar blood-shedding, the immense range over all classes of society, the intimacy with the foulest as well as the fairest developments of human temper, which characterized the English stage. The new drama represented the very age and body of the time, its form and pressure. The people itself brought its nobleness and its vileness to the boards. No stage was ever so human, no poetic life so intense. Wild, reckless, defiant of all past tradition, of all conventional laws, the English dramatists owned no teacher, no source of poetic inspiration, but the people itself."

We have seen that the modern English stage grew out of the movement known as the revival of learning inaugurated in Catholic times, by Catholic scholars and under Catholic ideals; but it is undeniable that it was developed and established as a national institution, with marked national characteristics, after England had become Protestant.

Of the Elizabethan dramatists history has not been able to determine whether Shakespeare was Catholic or Protestant, though the bulk of indirect evidence inclines to the belief that he was, if not openly at least, at heart a Catholic; one of them, Massinger, was a Catholic, and with all his coarseness was the most moral of the secondary dramatists; it can be said of the others that religion played no conspicuous part either in their lives or in their literary productions. Beaumont and Fletcher combined produced thirty-eight plays, whilst Fletcher after his partner's death completed fourteen more.

It is a singular comment on the morals and taste of Elizabethan society, that while the works of these two dramatists are so degraded by licentiousness as to be now excluded from every decent stage, they were in their day far more popular than the plays of Shakespeare or Ben Jonson.

To the argument so frequently advanced that the Elizabethan drama and stage are distinctly Protestant products, and would not, never could, have so taken shape had England remained Catholic, it may be answered: From a moral and religious point of

view—no. The people being Catholic would never have tolerated such a carnival of vice and licentiousness as most, at least, of the Elizabethan comedies portray. But in every essential of literary claim and merit—yes. Shakespeare, under the influence of Catholic ideals, and under such influence only, could have accomplished even more than his mighty pen, in the midst of the religious and social confusion by which he was surrounded, did accomplish—would have possessed the one thing necessary to have made him sublime.

What Shakespeare might have done, had he been a Catholic and free to write as a Catholic dramatist, was accomplished in a Catholic country, under the influence of Catholic ideals and by a dramatist who was a Catholic priest. Spain was the country and Calderon its Shakespeare. Calderon, as a boy, began to write plays just about the time when Shakespeare ceased to write, and after he became a priest devoted his genius to dramas of a religious character only; but he has left a legacy in his works to his country and to mankind, not only of the highest species of dramatic art, but also of the highest type of the exemplification of the Christian idea in the dramatic world.

A comparison of these two great masters of the drama is thus splendidly summed up by Dr. Condé B. Pallen in his *Epochs of Literature*:

"Not less profound and myriad-minded than Shakespeare, the genius of the Spaniard transcends our own great dramatic master in the supreme conception of life and its final meaning. Shakespeare never manifests the finality of things; his drama gives no solution of human life; it is ever an enigma; there is no answer to the riddle. . . . It is here that the genius of Calderon excels that of our own great bard. The Spaniard mirrors life as faithfully to nature as the Englishman; with even more elaboration of manner, an elaboration tinged with an exuberance of fancy with which the severer taste and compacter imagination of Northern peoples is scarcely in sympathy; he, too, sets forth the pageantry and the show of life, its dissonances and its perplexities, the apparent enigma of its sufferings; but over all he throws the illumination of the spiritual life and the glory of the issue in that transcendent solution which the eternal Word has uttered for all time and by whose virtue the body of Paganism

was resurrected to the new life of Christianity. . . . While we cannot say that Calderon's native genius excelled Shakespeare's, for in profound reflection and the understanding of human motives and a large power of imagination none has ever eclipsed the bard of Avon, it is to the Spanish dramatist that the palm must be given for the completest, fullest and sublimest conception of life and man. He gives a full and free solution where Shakespeare propounds a dark riddle; he leads us to light where Shakespeare ushers in night; he transfigures life into the glorious solution of Divine light where Shakespeare plunges to the abyss."

Champlain Reading Union



A STUDY

BY THOMAS SWIFT

“**B**ETHLEHEM” is a nativity play of a singularly beautiful character. In its design and execution it reminds the reader of Newman’s “Dream of Gerontius,” and must be looked upon as a very pleasing addition to Catholic religious poetry.

It is presented in two acts, the first of which deals with the miraculous events that took place on the hills of Bethlehem on that happy first Christmas night, and the second with the visits of the shepherds and the Magi to the stable of Bethlehem and the adoration of the new-born Saviour.

The work may be regarded as a dramatic prayer, so full is it

of Catholic sentiment and devotion. From beginning to end the author has had before him the sublime simplicity and divine dignity of his theme—a theme that appeals to the Christian heart, whether young or old. In it there is no effort at display of profound learning, no straining for effect. The story is told in a straightforward way, and in the simplest and purest language. Any child that has learnt the catechism can read it with profit, while the maturer mind will be captivated by the tender beauty and inner meaning that make themselves visible on every page.

On the title page it is stated that this play was performed with music in December, 1902. While it is more of a dramatic poem than a regular drama, we could readily conceive that the actual performance of it with the accessories of scenery, music and costume, would be of a most pleasing character.

The Dramatis Personæ are:

The Angel Gabriel—the divine messenger and director of the whole movement of the play.

The Chorus—who introduce and end the theme.

The Chorus of Angels—who hymn the praises of the new-born King.

The Angel of the Star—who points the way to the stable at Bethlehem.

The Shepherds—representing the Jews in the reception of the infant Saviour.

The Three Kings—representing the Gentiles at the Crib of Bethlehem.

Abel—a blind old shepherd.

St. Joseph.

Mary, the Mother of God.

The Infant Saviour.

The prologue is spoken before the curtain by the Chorus, and as this describes, in the simplest and chastest language, the whole theme of the play, we shall take the liberty of quoting it in its entirety:

“Ye Gentles, that come here to watch our play,
Put, we beseech you, thought of us away!
No standing here have we: in heart we kneel,
With, at our hearts, this prayer,—that ye may feel
How in Love’s hands time is a little thing!
And so shall Love to-night your senses bring

Back to the hills of Bethlehem, the fold
Where shepherds watched their sheep, where angels told
Of peace, goodwill to men, in Christ new-born,
By whom, from Virgin Birth, our flesh goes worn.
Also, if we may guide you, ye shall see
The manger where in great humility
Lieth that Babe, the Maker of us all,
By Mary's side, amid the beasts in stall.
And ye shall see the coming of the Kings,
Led by a star; and Gabriel that brings
Unto St. Joseph in a dream by night
Word of King Herod's fear, and counsels flight.
So, lastly, ye shall see them rise and go,
And the place vacant left. Yet ye shall know
That Love remains, and that faith sees it so.
So, have ye hope! let time your trust increase!
Hark, I hear music! Christmas comes; 'tis peace!"

The opening scene represents the shepherds watching their flocks on the snow-covered hill-side, and a group of them engaged in a desultory conversation about the stars. This conversation is conducted in the colloquial speech of the peasant, which is at once simple, quaint and in the skillful hands of the author of "Bethlehem" admirably suited to rustic speculation.

Astronomy was a favorite study amongst the nations of the East, and what so natural as that the shepherds, while keeping their night-watches, should converse about their mute companion-watchers in the Heavens? Be this as it may, the deductions made by these shepherds of "Bethlehem" were both quaint and thoughtful.

The opening words of the play are from the lips of a shepherd who thus sounds the key-note of the conversation which ensues:

"The world is old, to-night,
The world is old;
The stars around the fold
Do show their light, do show their light.
And so they did, and so,
A thousand years ago,
And so will do, dear Love, when you lie cold."

From stars in general they come to one particular star singled out by another shepherd, who, with his eyes fixed on the bright harbinger, ruminatively asks:

"What star be that'n out yonder there?
 It's been a-coming on, night a'ter night,
 This long time back, but never looked so bright
 As 'a do now.
 D'you think stars have a way
 Of coming out like, special, when they
 Got summat to say?
 I've often wondered how it is they are:
 You never seem to get no nearer to a star,—
 Walk after 'em a mile they still seem just as far."

Abel, the old blind shepherd, who had sat in thoughtful silence listening to the chatter, connects the star with Baalam's prophecy of old:

"Out of Jacob there shall come forth a star,
 And a sceptre in Israel shall be raised high."

Then to the astonishment and fear of the shepherds the Angel Gabriel appears and thus addresses them:

"Let nothing you annoy!
 Behold I bring
 Good tidings of great joy:
 To you a King
 This day is born, to you and all mankind.
 Even Christ the Lord, to earthly state resigned.
 * * * * *
 And of that same
 Let this be for a sign.
 In Bethlehem
 Cradled amid the kine
 A Babe in swaddling bands ye then shall find."

And the Angels in the air burst forth in their grand anthem,

"Glory to God in the Highest."

The shepherds, then, at the Angels' word, betake themselves to Bethlehem, bearing their simple gifts to the new-born Saviour and singing as they go:

"And He shall know we love Him so,
 But cannot show a better way
 Of service dear, and loving cheer,
 Than we do here on Christmas Day."

As the shepherds' song of joy dies away in the distance the chant of three Kings from the East is faintly heard. The author makes the Angel Gabriel, the beautiful Angel of the Nativity, stay

on the hills concealed in a shepherd's cloak, the object being to direct the Magi on their journey of love and faith.

Here it must be observed that the author of "Bethlehem" has, for the purpose of heightening the dramatic effect, departed from the accepted tradition of the Church with regard to the time of the arrival of the Magi at Bethlehem. In accordance with this tradition the three Kings from the East set out on their journey, led by a wonderful star, which appeared to them on the night of the Nativity, but did not arrive in Jerusalem until the twelfth day after the birth of Christ, upon which date the Church celebrates the event in the Feast of the Epiphany.

When the Israelites, on their way to the promised land, were about to pass through the country of Moab, King Balac summoned to his court a heathen prophet named Baalam, to curse the Hebrew people. But the Lord compelled the false prophet, against his will, to pronounce a blessing; so that looking far away into future ages, and raising his voice, he said: "A star shall rise out of Jacob, and a scepter shall spring up from Israel, and shall strike the chiefs of Moab, and shall waste all the children of Seth. And he shall possess Idumea: The inheritance of Seir shall come to their enemies, but Israel shall do manfully. Out of Jacob shall he come that shall rule, and shall destroy the remains of the city." (Num. xxiv, 17-19.) From this remarkable prophecy the heathen nations had come to believe that among the Jews a mighty king would one day be born, who would bring the Gentiles and their whole territory under his subjection. While most people lost sight of this prophecy, tradition tells us that certain persons, well versed in astronomy, were appointed to watch the heavens for the appearance of the promised star.

On Christmas night, a strange star of unusual brilliancy was discovered in that portion of the sky toward Judea. As the Magi, each king in his own land, were engaged on the night of our Lord's birth in studying the movements of the heavenly bodies, and, like their forefathers, praying and yearning for the coming of the Redeemer, they saw simultaneously this unusually large and brilliant orb appear suddenly in the firmament in the direction of Judea. At once they knew, by special revelation, that now at last the long-wished-for star of promise had arisen. They set out on their wonderful journey and on the twelfth day arrived at

Jerusalem. Such is the history of the manifestation of the Redeemer unto the Gentiles.

On the other hand, however, the arrival at Bethlehem of the distinguished strangers on Christmas Day is admirably suited to heighten the effect and coloring of the events that surrounded the birth of our Lord.

In answer to the Angel Gabriel's

"Where go ye this fair night,
Travellers, and what seek ye?"

each king in a beautiful little speech, intended to be characteristic of the individual, tells the longing of his soul. Melchior, the second king, speaks first, and expresses love impatient to see the new-born King.

The third King desires to see the Saviour because He will bring peace to men.

The first King longs for God to send His Son :

"That creation, wrought afresh,
May be finished and made whole;
That the Word may become flesh,
And earth receive her soul."

Then the Angel Gabriel, in terms suitable to his high estate, reveals to the Magi the new order of things consequent upon the birth of the Saviour, tells them that

"A Little Child shall lead them in the way!"

and shows them where they shall find Him :

"In Bethlehem Peace makes His fair abode.
Yonder His star still lights you to your road."

Act II opens revealing the Holy Family alone on Christmas night in the stable at Bethlehem. The scene is very beautiful—the Child asleep in Mary's arms, the loving fear of Joseph, and the ecstatic joy of the Divine Mother.

"The stars and planets with adoring gaze
Look down and say, 'O maid with favor stored
How com'st thou to be Mother of our Lord?'
What can I answer, I? Let Gabriel
Speak to those heavenly questioners, and tell
How by the Holy Ghost this came to be;
How power from the Highest o'ershadowed me,
Till in my heart God came Himself to lie,
Perfect fulfilment of all prophecy.
Naught may I know save this: His handmaid I."

The shepherds are welcomed and are invited by the Virgin Mother to

"Come and adore, in form of man,
The Word that was ere worlds began."

They recite together the "Hail Mary"—and here the author, it may be noted, incidentally puts into the mouths of the shepherds of Bethlehem the prayer that forms the concluding part of the "Hail Mary," which the Church, guided by the Holy Spirit, only later on appended to the Angel's salutation.

It was a night of miracles and the author adds one to the list: The blind old shepherd, Abel, has his sight restored. Mr. Housman has also very prettily made Catholic practice date back to the Crib of Bethlehem, as for instance, devotion to the Blessed Virgin, and the right to call her our Mother, for her Divine Son's sake.

The shepherds offer their humble gifts—bread, milk, cheese, wine; one a cloak and another a beautiful little lamb, saying,

"It may keep warm, mayhap,
The Blessed One."

And Mary answered:

"It shall keep warm my heart, shepherd, to thee."

And lastly one shepherd comes with empty hands, but "in his lips a song," which at Mary's request he gently sings to "lull the shepherds' King to rest." And thus it runs:

"The world is old to-night,
The world is old:
The stars around the fold
Do show their light.
And so they did, and so,
A thousand years ago.
And so will do, dear Love, when you lie cold.
(Speaks) Nay, nay, but I can sing no more thereof;
I had forgot the sadness of the end!"

(Mary) "Thou hast but prophesied how men shall scoff
Even at Love, my friend."

The Kings here enter the stable chanting the Divine Praises. They advance and kneeling offer their three gifts of gold, frankincense and myrrh—thanksgiving, praise and prayer. Then the shepherds and the Kings in turn chant the praises of the new-born King:

(*Shepherds*) "'Tis Christmas morn,
 Come ye, and bow the knee!
 Lo, here we see
 The perfect Man is born."
 (*Kings*) "'Tis Christmas Day,
 Oh pray,—put off your sins!
 This day begins
 For man the perfect way."

Very beautiful and tender are Mary's concluding words to the shepherds and Kings, and they convey a charming lesson to all Christian mothers :

"When mothers teach to babes their mother tongue,
 This tale shall first be told—
 How to His birth ye came in days of old,
 While starlight led and seraph-voices sung.
 So, in that story, shall your names stay young.
 Farewell; give thanks for this! Ye to Christ's fold
 Are come. Take all the bliss that hearts on earth may hold!"

The little drama ends with the Flight of the Holy Family into Egypt and the Chorus recites this beautiful epilogue :

"O Maid and Holy Child, where have ye gone?
 Lost are the voices; sets the Star that shone;
 Back to their folds have gone the shepherd-band;
 Each King is now returned to his own land.
 Love is gone forth into the world, to win
 Saints to their rest, and sinners back from sin.
 Gentles, O ye that here have watched our play,
 Tell me, I pray you, did He pass *your* way?
 Say, have ye Him, safe, each one in his breast?
 Oh, hold Him well! So shall we all have rest.
 The Grace of Jesus Christ who is our Lord,
 The Love of God, the Holy Ghost's accord,
 Be with us all! And Heaven be our reward!

Amen."

A STORY THAT NEVER GROWS OLD

AND this is the story of ancient days,
The story we read through its wondrous ways—
A story so often retold,
A story that never grows old:

One night the stars together sang,
And angels sang with them;
And o'er the hills the anthem rang,
"Oh, come to Bethlehem!"

"To Bethlehem of Juda come,"
As the prophets sang of yore;
To Bethlehem of Juda—come
To the Crib, and there adore.

And the stars and the angels
And the simple shepherds, then,
Three units in God's universe,
Took up the grand *Amen*:

"To God on high the glory be,
Who maketh strife to cease!"
"Go we the Angel's word to see,
This new-born King of Peace!"

And this is the story of ancient days,
The story we read through its wondrous ways—
A story so often retold,
A story that never grows old:

The Heaven-sent Babe in a manger laid—
For this was the Angel's *sign*—
And in light nor of sea nor of land arrayed,
Close by Him, the Mother Divine;

And Joseph, dear husband of Mary, young
In the Holy Family care,
With shepherds adoring, who erst had sung,
And the Star o'er the Baby fair:

The story of ancient days,
The story of wondrous ways,—
A story often retold—
Of love that never grows old.

T. J.

Literary Studies

A STUDY OF SHAKESPEARE'S "MACBETH"

BY THE

VERY REV. HERBERT F. FARRELL, V.F., A.M.

IN departing from the usual method of studying Shakespeare's plays, I have been guided by the difficulties of the ordinary pupil called upon for such work to-day. Experience shows that the question and answer form, whilst perhaps not comprehensive, nevertheless, procures the best results for the class-room. The mind is not sufficiently matured, nor the habit of study sufficiently well acquired to enable the pupil to read long passages carefully and then select therefrom matter suitable for examinations.

PRELIMINARY SUGGESTIONS.

1. Read the play cursorily to learn the plot.
2. Read it carefully, noting the language, the changes of metre, and peculiarities. Make a memorandum of these.

GENERAL QUESTIONS.

1. When was "Macbeth" written?

Between the years 1604 and 1610. In Act IV., scene 1-121, we find the words: "And some I see that twofold balls and treble sceptres carry." This is an allusion to James I., who had been crowned King of England, Scotland and Ireland, and is our authority for the first date. Dr. Simon Forman relates that he saw the play performed at the Globe Theatre, Saturday, April 20, 1610. It may then have been a new play, or this may have been the Doctor's first opportunity to see it. The consensus of opinion makes the date of composition within the years 1605-6. It can be said with certainty that "Macbeth" was written during the last ten years of Shakespeare's life. Both internal and external evidence proves this.

2. When was it first published?

In the Folio of 1623. It was registered in the books of the Stationer's Company that year, for Blount and Jaggard. On November 8, these publishers secured their copyright, and the statement is made that the play was "not previously entered to other men."

3. When first performed?

It is generally believed that "Macbeth" was enacted for the first time, shortly after James I. had been crowned King of England, Ireland and Scotland, *i.e.*, in the year 1604. The King of Denmark visited England in 1606, and some critics think the play was first presented during the festivities in his honor. The later date, 1610, ascribed because of Dr. Forman's diary, would cause the play to lose much of its point. Collier holds: "James was proclaimed King of Great Britain and Ireland, Oct. 24, 1604; Shakespeare wrote "Macbeth" in 1605, and it was first acted at the Globe Theatre, when it was opened for the summer season in the year 1606." With the theory of those who take occasion to have a fling at the Jesuits by quoting the lines: "here's an *equivocator*, that could swear in both scales against either scale; who committed treason enough for God's sake; yet could not equivocate to heaven," holding that they allude to the conduct of Henry Garnet, when on trial for the Gunpowder Plot, he deals as follows: "We are generally disposed to place little confidence in such passages, not only because they are frequently obscure in their application, but, because *they may have been introduced at any subsequent period, either by the author or actor, with the purpose of exciting the applause of the audience by reference to some circumstance then attracting public attention.*" We know the construction put upon the doctrine of equivocation by Malone, Warburton and others to be as untruthful as it is bigoted.

4. What are the sources of the plot?

The materials of the plot are found in Hollinshed's "Chronicles of Englande, Irelande and Scotlande," published in 1577. Here we learn that the tragedy is founded on two stories, viz.: the murder of Duncan by Macbeth, and that of King Duff, the great-grandfather of Lady Macbeth, by Donwald. The first story is briefly as follows: Duncan and Macbeth were grandchildren of King Malcolm, their mothers being sisters. Duncan, the son of the elder, ascended the throne. He was kindly, though weak and vacillating—lacking the qualities of a true king. Macbeth, on the other hand, was majestic in bearing, brave, and a successful warrior. His victories and the consequent flatteries inflamed him with kingly ambition. This was increased by the delphic prophecies of three strange creatures whom he met on his re-

turn from a great victory. From here, the play and the chronicle are similar. Hollinshed's narrative is almost wholly apocryphal. History makes no mention of Banquo nor Fleance. It is silent about the death of Lady Macbeth. The relationship of Duncan and Macbeth is historical, as well as the fact that Duncan was king. All historians agree that "the reign of Macbeth was one of remarkable prosperity and vigorous government." Robertson in his "Scotland Under Her Early Kings," declares that Duncan was assassinated in the Smith's Bothy, near Elgin, "the Maormor," or Prince Macbeth being the undoubted author of his death.

The second story is that of Donwald, keeper of the Castle: King Duff suffered from some strange disease, which baffled all medical skill. Donwald discovered that it was caused by the incantation of witches, whom he located and destroyed. At once the king grew better, and when he failed to reward his keeper's services and put to death some of his relatives, by accident convicted of treason, Donwald lured him to the Castle of which he had charge, and with the aid of his wife, slew him.

5. What is to be said further about the plot?

On account of certain similarities and because of the evident weakness of several parts of "Macbeth," it was thought by some that Shakespeare drew material from Thomas Middleton's "The Witch," or that the latter collaborated with him. However, it has been pretty well proven that "The Witch" was written after "Macbeth," and the weak parts are explained by White, who says: "It exhibits throughout the hasty execution of a grand and clearly conceived design. The haste is that of a master of his art, who knows his resources, and in the frenzy of a grand inspiration works out his composition to its minutest details of essential form, leaving the work of surface finish for the occupation of cooler leisure. What the 'Sistine Madonna' was to Raphael, 'Macbeth,' it seems, was to Shakespeare: a magnificent impromptu." Probably some suggestions for the witches were obtained from Scot's "Discoverie of Witchcraft" (1548). There may have been other sources. In Kemper's "Nine Days' Wonder," (1600), there is mention of "a miserable story, by a penny poet, called Macdoel, or Mac-dobeth, or Mac-somewhat." A ballad or stage play on Mac-dobeth was registered in the year 1596. The claim that one poet

gathered ideas from the "latin play" presented before James I. on his visit to Oxford, has but scant foundation.

6. To what class of poetry and drama does this play belong?

It is a dramatic poem, being written mostly in dramatic blank verse. As a play, it ranks amongst Shakespeare's four greatest tragedies. Even though it were a true history, which it is not, it would still come under the tragedies rather than the historical plays, for its chief interest centers not in the narrative, but in the poem—in the play of the passions ending in catastrophe, rather than in the record of contemporaneous events—in the centralizing of passions and motives in some supreme idea, and not in actual facts. Campbell considers it the greatest treasure of English dramatic literature. Though we must bow before the Greeks in sculpture and painting, by this tragic poem we can stand side by side with Æschylus and all the great artists of the Attic Stage.

7. What is to be said of the language and meter employed?

Many have fancied that Shakespeare, because of his wonderful command of words, has originated many such, as well as phrases, in his plays. This is a mistake. He simply wrote in the language of educated men of his time. That we find difficulties and peculiar constructions is but natural. Elizabethan speech and that of the twentieth century is surely quite different. Yet, if one could travel through the various parts of England, and other countries where English is spoken, make a collection of all the strange pronunciations, idioms and phrases employed in the written and spoken word, and compare them with Shakespeare's English, he would be amazed at the similarities, and the facility with which he could construe the difficult passages.

The tragedy as a whole is in lines of five iambic feet, the typical dramatic blank verse. Although in other poems there are many departures from this, yet critics generally agree on it as Shakespeare's type, so much so that verses of less than five feet are looked upon with suspicion, and those of six are reduced to five by slurs, elisions, etc., or are broken into couplets of three feet each.

The weird sisters talk in verses of four feet, the kind usually called trochaic. It is true certain verses do not contain exactly the same number of syllables; nevertheless, they always retain their rhythmical equivalence.

The speeches of Hecate are in iambic measures and deviate but little from the typical form.

In studying the meter, the different methods of pronunciation, the adding on or the dropping off of syllables proper to the early seventeenth century, must be borne in mind.

8. State the duration of the action of the play.

Following the time analysis made by Mr. P. A. Daniel in a paper read before The New Shakespeare Society some time between 1877-79, the time of the play is nine days represented on the stage, and intervals. The first day includes the first three scenes of Act I. The second day: Act I., scenes 4 to 9. The third day: Act II., scenes 1 to 4-7. Between Acts II. and III. an interval of about two weeks is supposed to elapse. The fourth day: Act III., scenes 1 to 5. It is impossible to define the time for the sixth scene of this Act. The fifth day: Act IV., scene 1, and the sixth day: Act IV., scene 2. Here occurs another interval. The seventh day: Act IV., scene 3 and Act V., scene 1. Another interval. Malcolm's return to Scotland. The eighth day: Act V., scenes 2 and 3. The ninth day: Act V., scenes 4 to 8.

The time considered to have elapsed between the events of Acts II. and III. is generally believed to have been about seventeen years—this is indeed, according to the Chronicle.

Questions concerning the poet's motive in writing the tragedy, concerning the impression made by the important characters of the play, their responsibility, nature, etc., come more naturally under the summary, and will be reserved for that part of the study. All references to the text will be according to the edition by William J. Rolfe.

COMPOSITION

I. THE NATURE AND STRUCTURE OF THE PARAGRAPH

Introduction.

The study of English composition has a twofold importance; it carries with it a practical commercial value, and it is probably the best aid to literary culture. It enters so largely into every department of business that it cannot be dispensed with. The act of logical thinking and connected doing cannot be too highly estimated as an educational force. The avenues of remunerative employment it opens up in the endless variety of literary work are unlimited. A very little reflection will prove to the reader that, for those who are destined to earn their livelihood more by brain than by manual labor the practice of English composition is an imperative requirement for success.

But it is taught in the schools, it may be urged. True, it is taught in the schools, and taught well; but, as a rule, it is not appreciated in the schools, at least by the students. It is only after school days are over, when the young man or young woman is confronted by the struggle for a livelihood that the beautiful and graceful necessity of writing their mother tongue correctly and readily is sadly regarded. How frequently we hear the saying, wrung from impotent ambition and desire: "If I only had the education!"—What a world of meaning lies in this oft-heard hypothesis! And in general what does this regretful craving amount to? Only this—"If I only had the power of expressing my thoughts and plans and ambitions clearly, accurately, forcibly and elegantly on paper—what could I not do?" In the universality of the cry it reminds one of the famous saying of Archimedes, the philosopher of ancient Syracuse: "Give me where to stand and I will move the world." The lever so frequently demanded to move the world to-day is the power of the pen, the ability to write.

Subject.

When once the student has by observation and thought come to the conclusion that composition does not proceed in a haphazard way, but on certain well-defined lines, he has accomplished much. When he is able to take a whole composition, such as an essay, and tear it to pieces so that he can recognize the parts in relation to one another and to the whole, he has advanced a long way in the art of literary structure.

We choose for consideration, as the unit of composition, the essay, because by its character it lends itself most readily to our purpose, which is to induct the student into the mechanism of a composition as a whole.

A cursory examination of an essay will show that it is made up of well-defined, marked-off parts, called paragraphs; and further that each of these paragraphs is composed of one or more sentences. The sentence, the paragraph and the essay are analagous in design, both as to thought and expression. The sentence deals with the expression of a thought in words; the paragraph deals with a topic upon which a number of individual but connected and correlated thoughts center; the essay deals with a subject upon which the topics of the paragraphs bear in a logical and perfecting manner so as to make a complete unit of composition. Such, in brief, is the process.

We shall proceed, on the assumption that the student has a knowledge of the sentence, to the discussion of the nature and structure of the paragraph.

It is probably only the editor that fully and nicely appreciates the extent of the lack of knowledge of the essentials of paragraph writing amongst even so-called literary personages. The average contributor to newspaper or magazine forgets to paragraph. The writer of this article has had considerable experience in this department of literary labor—literary drudgery would be a nicer distinction—and he feels confident that he is only voicing a very general conclusion when he states that the paragraph is the weak point in the literary composition of the day. If writers, particularly young writers, would but bear in mind that the essay is only a series of connected and correlated paragraphs, each paragraph being built up by itself but with a view to its particular effect on

the whole, they would exercise more thought, care and skill on this most important element of composition.

It is slipshod composition that makes so much current literature ephemeral; it is the paragraph that makes the classic. Compare the lasting pages of Newman or of Hawthorne, for example, with the featureless effusions that flow in torrents from the press of to-day and reach the ocean of oblivion to-morrow, and the reason for both phenomena will become apparent—Newman and Hawthorne attended to their paragraphs.

A man would be but a poor thing without a backbone. A backbone is but a connected series of separate bones, or *vertebræ*, and the strength of the backbone is what the strength of each and all the *vertebræ*, together with the connecting processes, make it. Carrying out the analogy, the strength of the essay will be just what the strength, structure and logical connection of the paragraphs make it. In short the paragraph is the mainspring and all the works of the essay.

Therefore the mastery of the nature and structure of the paragraph is the mastery of the essay or whole composition.

The Paragraph—Nature and Structure.

The paragraph, then, is a connected series of sentences employed in the development of a single topic, and is indicated both in writing and in print by beginning a new line a little way inward from the margin, whether the previous paragraph has finished its last line or not. Whilst all paragraphs do not strictly conform to one uniform plan of structure, every paragraph, no matter what form it may take, should have a topic, which corresponds to the subject in a sentence, and predicative matter, corresponding to the predicate of a sentence. It is obvious then that the simplest plan of a paragraph would be to first state its topic, or substance, and then develop this topic to a finality.

The paragraph would thus naturally divide itself into two parts—topical matter, consisting of the topic, together with the description, explanation or amplification of it, and predicative matter consisting of the statements or assertions made about the topic or flowing from it as a consequence. The ordinary way would be then to put topical matter first to be followed by predicative matter.

While it is impossible to present many paragraphs in the

space at our disposal, an analysis of the more commonly prevailing forms of paragraph structure will be beneficial to the student. Short paragraphs have been chosen to secure simplicity and unity of illustration, so as not to obscure the mind with too many details.

The paragraph may consist of :

I. A statement and the particulars that go to establish it.

Example.

(*Topic sentence.*) "To an American visiting Europe, the long voyage he has to make is an excellent preparative. (*Particulars.*) The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition, by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. (*Summary.*) From the moment you lose sight of the land you have left all is vacancy until you step on the opposite shore, and are launched at once into the bustle and novelties of another world."

II. A statement and the reasons for holding it.

Example.

(*Transition from previous paragraph.*) "Lastly, (*topic*) we have no sort of experience in favor of force as an instrument in the rule of our colonies. (*Reasons.*) Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. (*Conclusion.*) But we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence."

III. A statement and some analogies that serve to illustrate it.

Example.

(*Simile.*) "Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a fowl and poisonous snake. (*Working out of simile.*) Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of

her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. (*Topic.*) Such is Liberty."

IV. Two statements of truths set over against each other; wherein the ideas form constituent parts of the same topic because they are in contrast.

Example.

(*Topic.*) "English travelers are the best and the worst in the world. (*Comparison by contrast.*) Where no motives of pride or interest intervene, none can equal them for profound and philosophical views of society, or faithful and graphical descriptions of external objects; but when either the interest or reputation of their own country comes in collision with that of another, they go to the opposite extreme, and forget their usual probity and candor, in the indulgence of splenetic remark, and illiberal spirit of ridicule."

V. A statement and some consequence, or consequences flowing from it, in the way of result or application.

Example.

(*Transition.*) "But (*Topic question*) if you stopped your grants, what would be the consequence? (*Consequences.*) The people would occupy without grants. They have already so occupied in many places. You cannot station garrisons in every part of these deserts, etc."

VI. The facts that belong to some place or scene; that belong to some particular time; that have a common bearing upon one particular object.

Example.

(*Facts.*) "At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. (*Topic.*) *It is a little village* (*Further facts*) of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning

of the government of the good Peter Stuyvesant, and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weather-cocks."

VII. A statement and the causes leading to it.

Example.

(*Transition.*) "In fact, (*Topic*) Cedric was in no very placid state of mind. (*Causes.*) The Lady Rowena, who had been to a distant church, had but just returned, and was changing her garments which had been wetted by the storm. There was as yet no tidings of Gurth and his charge, which should long since have been driven home from the forest. The matter was of consequence, for great part of the domestic wealth of the Saxon proprietors consisted in numerous herds of swine. (*Climax and generalization.*) Add to all this, Cedric had fasted since noon, and his usual supper hour was long past—a cause of irritation common to country squires both in ancient and modern times."

VIII. A sentence expanded into a paragraph.

Example.

(*Topic sentence.*) "Prayer is an action and a state of intercourse and desire exactly opposite to this character of anger. (*Expansion.*) Prayer is an action of likeness to the Holy Ghost, the spirit of gentleness and love—like simplicity, an imitation of the holy Jesus whose spirit is meek, up to the greatness of the biggest example: and a conformity to God, whose anger is always just, and marches slowly and is without transportation and often hindered, and never hasty, and full of mercy, etc."

IX. A statement and its proof.

Example.

(*Topic.*) "When most disguised and repressed, the wisdom of the Gospel has been modifying our philosophy and teaching a loftier system of its own. (*Illustrations and proofs.*) A Howard, sounding and circumnavigating the ocean of human misery, is only an obedient agent of its philanthropy. A Clarkson and a Wilberforce have only given utterance to its tender and righteous appeals for the slave. A Raikes, a Bell, and a Lancaster have

simply remembered its long neglected injunction, (*Quotation.*) 'Suffer little children to come unto me.' "

X. A statement and its proof by showing the results of the contrary.

Example.

(*Topic.*) "I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. (*The contrary.*) Whoever has a mean opinion of the dignity of his nature, will act in no higher a rank than he has allotted himself in his own estimation. (*Result of this contrary.*) If he considers his being as circumscribed by the uncertain term of a few years his designs will be contracted into the same narrow space he imagines is to bound his existence."

XI. We close our illustrations with a simple but unique paragraph from F. W. Robertson, as found analyzed in Genung's "Outlines of Rhetoric:"

(*Topic.*) "It is a twice-told tale that the world is passing away from us. (*Repetition.*) God has written it upon every page of His creation that there is nothing here which lasts. (*Particulars.*) Our affections change. The friendships of the man are not the friendships of the boy. The face of the visible world is altering around us: we have the grey mouldering ruins to tell of what once was. Our laborers strike their plough shares against the foundations of buildings which once echoed to human mirth—skeletons of men to whom life was once dear—urns and coins that remind the antiquarian of a magnificent empire. (*Summary.*) This is the history of the world, and all that is in it. It passes while we look at it. (*Figure.*) Like as when you watch the melting tints of the evening sky—purple-crimson, gorgeous gold, a few pulsations of quivering light, and it is all gone. (*Quotation.*) We are such stuff as dreams are made of."

From the consideration of the foregoing examples of paragraphs, it will be seen that, however the structure may vary, the substance and aim of the paragraph must be centered on a single topic which is either definitely expressed or implied. Any matter that does not bear on the topic may be called extraneous and considered a digression.

Historical Studies

THE SOCIAL REVOLUTION

A COURSE OF HISTORICAL READING: THIRD MONTH—
GUGGENBERGER'S CHRISTIAN ERA

VOL. III.—WITH EXTRACTS FROM THE WORK. CAUSES
OF THE FRENCH REVOLUTION

THE causes of the great Revolution which toward the end of the eighteenth century raised its head in France, and thence began a bloody migration across Europe and America and their dependencies, were partly internal, partly external. The external impulse was given by the American war of Independence (III. pp. 123-141; Nos. 183-217). The internal causes were religious and doctrinal, political and social. The religious causes of the Social Revolution reach back to the period of the Protestant Revolution and its forerunners. The Fraticelli in the first third of the fourteenth century taught the unconditional sovereignty of the people, and the absolute democracy of the Church (see Vol. II., p. 12, No. 14). John Wyclif and John Hus maintained doctrines destructive of human society. According to them no temporal or spiritual ruler in the state of mortal sin has any legitimate power or is capable of ownership in any kind of property, by whatsoever title he may hold his power or right. They accorded *to the people* the right of declaring whether their superiors are in such a state as to punish them (II. pp. 21-22, Nos. 27 and 28). The Husites, especially their most violent section, the Taborites, spread the distinctly socialistic and Romanistic principles: all government, spiritual and temporal, all taxes, all private property all social differences must be abolished. It was the program of the French Revolution, pure and simple (II. p. 150, No. 186). Luther himself fraternized with the peasants and common people that rose in rebellion against all landowners, and furnished them with thirty "Articles" or revolutionary demands addressed to the lords. It was only when the terrible rising was quenched in the blood of 130,000 peasants, that he jumped into the opposite extreme, and handed over his "Church" bound hand

and foot, to the will of the temporal princes (II. pp. 159-162, Nos. 198-204).

The denial of the Divine authority of the Church naturally led to the denial of all human authority in the state. The Huguenots and the Jansenists, the former by open violence, the latter by insidious dissimulation, had fostered the spirit of rebellion against the Church in France. They were powerfully supported during the eighteenth century by the Parliament of Paris, mostly composed of Gallicans and Jansenists. They found still stronger supporters in a host of "philosophers," infidels, atheists, free thinkers, and socialists, who had derived their wisdom from the skeptical literature of England, when a reaction against the Puritanism of Cromwell had set in under the Restoration.

For half a century Voltaire turned his brilliant gifts of poetry and wit into weapons of invective, slander, ridicule, buffoonery and malice, whilst Rousseau, the author of the "Social Contract" and his socialistic adherents, aimed their attacks directly against the government and the rights of private ownership. When Voltaire could make his *écrasez l'infâme*: "Crush the infamous thing," i.e., the Catholic Church, the execrable motto of his life; when the Encyclopedists could boast that it would be an easy thing for twelve philosophers to destroy what twelve fishermen had built up, and that they would not rest till the last king had been strangled with the entrails of the last priest; when books that preached the hatred of God, the inalienable right of immorality and the iniquity of all existing institutions, all inherited customs, all historical and personal rights, all religion and government, were universally read and discussed and spread among the higher classes, it was no wonder that serious men heard in these impieties the rumblings of a terrible upheaval (Vol. III., pp. 108-111, Nos. 157-162). That these destructive principles were accepted and propagated, not only at the smaller courts of Germany, but were cynically accepted by Frederic II., lauded to the skies by Catharine II., and acted upon, in his own way, by Emperor Joseph II., "The sacristan of Frederic II.," only reveals the utter spiritual blindness of these monarchs, who were busily engaged in undermining the foundations of their own thrones, though the retribution came at a later period.

It was Freemasonry, founded 1717 in London, which under-

took, since 1725, the task of spreading the infidel and revolutionary propaganda over all Europe and beyond the seas (III., p. 110, No. 160; p. 111, Nos. 163-169).

Next came a concerted movement of Portugal and the four Bourbon courts, first to expel the Jesuits from their dominions, and then by threats of suppressing all religious orders, of inaugurating a schism in the countries subject to the House of Bourbon (France, Spain, Naples and Parma), and by acts of open violence to gain the Holy See for the suppression of the hated society. The first plan was carried out with brutal barbarity. The latter succeeded so far that Clement XIV. suppressed the society, not by judicial sentence, but by an administrative measure, as he had a right to do for the sake of peace. But the freethinking statesmen of the time and their allies, the Encyclopedists, socialists and Jansenists, who were the real movers in the game, aimed at the Church itself and its work. It was *their* triumph that with the Society of Jesus fell 845 seminaries and colleges, which heretofore had educated the growing generation in the principles of faith and obedience to all lawful authority, fell 223 flourishing missions, chiefly among heathen nations, fell one of the strongest bulwarks of the Holy See. The Jesuits had to go in order to pave the way for the overthrow of the Papacy and the Catholic Church, a crime which was duly accomplished by the victorious Revolution (III., pp. 114-117, Nos. 170-173).

THE POLITICAL CAUSES of the French Revolution are to be sought in the long wars of Louis XIV., which had exhausted the resources of France, the enormous public debt, 2,000,000,000 livres which steadily grew under his successor, the debaucheries of the shameless courts of Philip of Orleans, the Regent and Louis XV., which found their way to the lower classes; the swindling operations of law which undermined the credit of the state and what was still left of the prosperity of the country; and the reverses and enormous expenditures of the Prusso-Austrian wars.

SOCIAL CAUSES. On the eve of the French revolution an impoverished people looked up to an exorbitant royal establishment. The personal household of the king and the princes royal employed 15,000 persons at an annual expense of from 40 to 50 million livres, one tenth of the public revenue. The Duke of Orleans—who later became a leader in the Revolution and fell

its victim, had alone a revenue of 11,000,000 livres. The main duty of the first persons of the kingdom was at every place where the court might happen to reside to be at all hours at the beck of the king's pleasure. The occupations at court were an interminable round of feasting, hunting, plays and receptions, pomp and parade. A corresponding extravagance was practised in most of the great houses, so that public affairs, private business, the seclusion of family life, the education of children and the precepts of morality were sacrificed by the higher classes to frivolity and pleasure seeking.

The nobility by birth numbered in France, about 140,000 persons or 60,000 families. This *old* nobility, which alone had access to the court, rigorously maintained its ascendancy both over the *new* nobility, *i.e.*, officers, members of the Parliament, judges who since the time of Louis XIV. had purchased titles of nobility, and over the so-called bourgeois, the middle class of merchants, traders, lawyers, etc. Only noblemen could hold high positions in state or Church, or officers' rank in the army or navy. Whilst they were overpaid, the soldiers and sailors, recruited from the lowest classes, were wretchedly underpaid and fed worse than prison convicts. Hence, when the Revolution broke out, they headed the revolts instead of suppressing them. The old nobility was divided into *resident*, living on their estates, and *absentee* nobles, residing in Paris. The resident nobility, though stiff against the bourgeois, were, as a rule, kindhearted and neighborly with their subjects. Under their rule was still much cheer and lighthearted enjoyment among the simple people living in villages and smaller towns. The sufferings of the peasants came directly from the agents and middleman of absentee nobles, or clergymen of high position residing in Paris.

The same social distinction was found in the clergy. The clergy of France numbered 131 archbishops and bishops, 60,000 secular priests, 23,000 religious, 2,500 monasteries, 37,000 nuns in 1,500 convents. The monasteries continued to be the benefactors of the people. The Church revenues from the soil amounted to 80 or 100 million livres, to which were added another 100 million of tithes. A great part of the revenues went to titular *abbots ad commendam*, *i.e.*, to superannuated generals or other secular noblemen, who were thus provided for without expense to

the state. These men, of course, had nothing to do with the spiritual duties of an abbot, but only drew the revenues. The bishops and regular abbots and abbesses were usually of noble birth and had incomes from 20,000 to 100,000 livres. The abuse of plural holdings still more swelled the incomes of some great ecclesiastics. Thus Cardinal Rohan's revenues amounted to 600,000 livres. The parish priests and vicars were taken from among the bourgeois or peasants and had barely enough for subsistence. The wealth of the higher and the poverty of the lower clergy were a source of innumerable abuses, and created a bitter antagonism between the two classes.

FEUDAL DUES. On the eve of the French Revolution a fifth of the soil of France was crown or communal land, a fifth belonged to the third estate, a fifth to the rural population, and two-fifths to the privileged classes, the clergy and the nobility. There were still three kinds of feudal rights and burdens connected with the soil. (1) The lord enjoyed the right of administering justice, levying tolls, and hunting and fishing on the tenant's land. The farmer could not kill the deer and rabbits roaming in his fields, nor bar the hunters from galloping over them. He had to pay a tax for the right of guarding his crops, and another tax for the permission of selling them. (2) The farmer had to grind his corn and to press his grapes at the lord's mill or press, and to work for him a certain number of days. (3) The holder of censive land, though he had otherwise all the rights of a proprietor had to pay an annual fee to the lord and to plant the crops which his lord prescribed. The feudal rights, separate from the proprietorship, were a marketable property, and were frequently bought up by townsmen. This state of affairs caused interminable vexations and lawsuits, as sometimes half a dozen of different persons claimed dues from the same piece of land.

TAXATION was another grievance cutting deeply into the life of the lower classes. There were *excise duties* laid on the most common necessities of life. There was the *octroi*, or toll which peasants had to pay at the city gate of market towns. There was the hated *gabelle*, or salt tax. Two-thirds of it was levied on one-third of the kingdom. The same measure of salt which in the favored provinces cost a few cents, might cost as many francs in another province. Every person over seven years of age had

to buy annually seven pounds of salt for table use. For salting pork, the farmer had to buy another certified amount. If a villager economized his table salt for curing pork, his pork was confiscated and he was fined 600 livres. It was forbidden under a fine of 40 or 50 livres to evaporate ocean water. Violations of the salt tax led annually to 4,000 seizures of dwellings, 3,400 imprisonments and 500 sentences of flogging, exile or the galleys. There was the *taille*, a personal property tax which was assessed in proportion to the presumed capacity of the taxpayer. If his prosperity increased, up went the tax.

The *poll tax* was general. The poorest rag-picker who earned 10 or 15 cents a day, had to pay his eight or ten livres poll tax a year. *Internal custom houses* and tolls were so numerous that it took over three months instead of three weeks to carry goods from the south to the north of France. A boatload of wine from Languedoc had to pay over forty kinds of duties before reaching Paris. Over a great portion of France a farmer had to pay 81 francs out of every 100 of his net income in taxes and feudal dues, retaining less than a fifth for the support of his family. If we add to this that there were more than fifteen famine years from 1715 to the outbreak of the Revolution, and that the country swarmed with beggars, smugglers, poachers and brigands, though thousands of them were imprisoned, sent to the galleys, hanged or broken on the wheel, we need not wonder that Rousseau's "Social Contract" obtained an enormous influence among the middle and lower classes. Rousseau preached the liberty, the equality and the sovereignty of the people, the surrender of every citizen's right to the community by a social contract, the exclusion of all other associations, foremost of the Church, the overthrow of all private property and of all existing institutions of society as it was then organized, and the inalienable right of the people to change *at any time* the form of government and to accept or reject any proposed law by universal suffrage. The train was laid. It needed but a spark to ignite it. The spark came when Count Mirabeau, in the National Assembly of 1789, defied the unfortunate King Louis XVI., and carried his point.

Exercises on General and Prescribed Readings

THE JEW—A RACIAL ELEMENT IN OUR NATIONAL LIFE

(a) Questions on the Article.

(1) What has been the prevalent attitude of writers toward the Jew? (2) Under what three conditions does our writer consider the Jew? (3) Who were the first Jews to settle in America? (4) Where did they first settle in the United States? (5) What part did the Jews play in the struggle for Independence? (6) What was the Jewish population in the United States in 1886? (7) What is it now? (8) What is the number of Jews throughout the world? (9) What are the mental and moral traits of the Jew in our cities? (10) What is the secret of their success in money affairs? (11) In what two branches of business does the Jew hold sway? (12) What is his religious influence? (13) By how much does the average life of the Jew exceed that of the Christian? (14) How do Jewish men and women compare with others morally? (15) What peculiarities of character act as obstacles to his absorption into the nation?

(b) Research Questions.

(1) What were the causes of the expulsion of the Jews from various European countries? (2) How account for the marked longevity of the Jew? How for so distinct a type of race? (3) What is the Synagogue—the Ghetto—the Talmud? (4) Who were the Flagellants?

(c) Topics Suggested for Supplementary Articles.

1. The Jew Before Christianity.
2. The Dispersion of the Jews.
3. The Jew in the Middle Ages.
4. The Jew in Modern Times.
5. Jewish Worship.

THE STAND TO BE TAKEN BY THE CATHOLIC PRESS

(a) *Questions on the Article.*

(1) What condition of the masses contributed to the possibility of the Reformation? (2) What was the condition of learning among the masses at the Reformation? (3) What means of spreading their heresies had the reformers? (4) What difference to religion if the printing press had been invented a century earlier? (5) What stand should the Catholic press of to-day take? (6) What special qualifications has the priest for editing a Catholic religious paper? (7) How can the evils of society be minimized by the Catholic press? (8) How may the Catholic press run counter to the authority of the Church? (9) What aims should the Catholic press have? (10) What relation should the Catholic press bear to the Church?

(b) *Research Questions.*

(1) What were the causes of the Reformation? (2) When and by whom was the art of printing invented? (3) What part did the printing press play in the Reformation? (4) What are the prominent social evils of to-day? (5) What is meant by Liberalism in religions? (6) Is Liberalism at all widespread amongst Catholics? (7) Should Catholic papers deal with politics?

(c) *Topics Suggested for Supplementary Articles.*

1. The Printing Press.
2. God's Church the World's Teacher.
3. The Struggle Between Church and State.
4. The Conservatism of the Catholic Church.
5. The Possibility of a Daily Catholic Newspaper in the United States.

THE STAGE

(a) *Questions on the Article.*

(1) To what period does the modern drama date back? (2) What was the first English tragedy—the first English comedy? (3) It is a mistake to attribute everything that is modern to the influence of the Reformation—show how this is. (4) Give estimate of Catholic progress between the Fall of Constantinople and

the Council of Trent. (5) To what can the modern stage be traced? (6) What is regarded as the first modern drama? (7) In what does the power for good or evil of the stage consist? (8) How do modern stage characters differ from the characters of the religious stage previous to the Reformation? (9) What does the historian, Greene, say of the Elizabethan stage? (10) What disfigured the Elizabethan drama? (11) In what respects was Calderon superior to Shakspeare.

(b) Research Questions.

(1) Mention the chief early English dramatists. (2) What was the condition of learning in the century preceding the Reformation? (3) What is meant by the Revival of Learning? (4) What part had the Catholic Church in this Revival? (5) Was Shakspeare a child of the Reformation? (6) How far was Italy ahead of England in learning and literature at the Reformation? (7) Discuss the statement: "The stage holds the mirror up to nature." (8) How can you account for the sudden rise of the Elizabethan drama? (9) Was Shakspeare a Catholic?

(c) Topics Suggested for Supplementary Articles.

1. History of the Period Between the Fall of Constantinople, 1453, and the Council of Trent, 1545.
 2. Greek Learning in Italy and England.
 3. The Elizabethan Drama.
 4. The Spanish Drama.
-

Dictionary of Catholic Authors

Nicholas Patrick Wiseman (1802-1865).—Cardinal Archbishop of Westminster, was born in Seville, Spain, in 1802. His father's family were of English, and his mother's of Irish origin. He was educated at Ushaw College, England, and at the English College at Rome. On account of his extraordinary abilities he was retained at Rome as Vice-Rector and Rector of the English College. The Catholic Hierarchy having been re-established in England by Papal Bull in 1850, Dr. Wiseman was appointed Archbishop of Westminster and created Cardinal. He met the wild burst of popular excitement that ensued with firmness, good temper and his famous "Appeal to the Reason and Good Feeling of the English People on the Subject of the Catholic Hierarchy." The Ecclesiastical Titles Bill was passed but remained a dead letter until it was annulled by Parliament. Cardinal Wiseman was a voluminous writer. His chief works are: Lectures on the Connection between Science and Revealed Religion; *Fabiola*, a Tale of the Catacombs; Recollections of the Last Four Popes; Lectures on the Principal Doctrines and Practices of the Catholic Church; Lectures on the Connection between the Arts of Design and the Arts of Production and on the Highways of Peaceful Commerce as being the Highways of Art; Essays; *The Hidden Gem*; *Witch of Rosenburg*; Sermons, Lectures, Speeches. He was a constant contributor to the *Dublin Review*, of which he was a founder. Thomas Arnold says of "*Fabiola*" that it has "all the points which constitute excellence in a historical novel," and that his "Recollections of the Last Four Popes" will come to be considered an English classic.

Brownson says of "*Fabiola*:" "It is the first work of the kind that we have read in any language in which truly pious and devout sentiment and the loftiest and richest imagination are so blended, so fused together, that the one never jars on the other."

Jenkins, in his "Hand-book of Literature," writes:

"Cardinal Wiseman wrote in a clear and polished style. . . . He was a profound linguist, having a perfect acquaintance with all the European and most of the Oriental languages. . . . His

name will remain indissolubly connected with the re-establishment of Catholicity in England."

William Habington (1605-1654) is a true Catholic poet of the end of the Elizabethan period. His works are little known amongst Catholics, and yet Aubrey de Vere says of him, "Habington writes ever like a Christian and a gentleman, as well as like a poet."

This poet belonged to a Catholic family of good standing. He was educated at the Jesuit College of St. Omer and in Paris. At the request of Charles I. he wrote a "History of Edward IV." He also wrote a play, "The Queen of Arragon," which was acted at Court; "Observations on History" and a book of poems, entitled "Castara," his wife, whose good qualities he celebrates in the purest accents of love and great elegance of style. His poems in this vein would form a pleasing antidote to much of the poetry of the present day.

James Doyle (1786-1834), Bishop of Kildare and Leighlin became famous in the field of letters by the vigor with which he defended the social and religious rights of his countrymen. His "Letters in Reply to Dr. Magee," Protestant Archbishop of Dublin; his "Vindication of Catholic Principles;" his twelve "Letters on the State of Ireland" with his "Pastoral to Ribbonmen" and many other productions show a master mind and true shepherd of the people. His evidence before a Committee of the House of Lords gave the greatest credit to his ripe scholarship and vast knowledge. "You are examining Doyle," said a peer to the Duke of Wellington. "No, no," replied the Iron Duke dryly, "Doyle is examining us. That Doyle," he continued, "has a prodigious mind; his head is as clear as rock-water." Doyle is one of the very brightest of Ireland's galaxy of great prelates.

Martin John Spalding (1810-1872), seventh Archbishop of Baltimore, was born near Lebanon, Kentucky, in 1810. He received his education at St. Mary's Seminary, Kentucky, at St. Joseph's Seminary, Bardstown, and at the Urban College of the Propaganda, Rome. Dr. Spalding was a prolific writer of varied powers. His principal works are: "Sketches of the Early

Catholic Missions of Kentucky;" "The Life and Times of Bishop Flaget;" "A Review of d'Aubigné's 'History of the Reformation';" "Miscellanea," a collection of his reviews, essays and lectures; and his "Lectures on the Evidences of Catholicity." Some of Dr. Spalding's works are more profound, and display deeper research than the "Miscellanea," but that is his most popular volume. The most elaborate of the essays in the "Miscellanea" is the review of Daniel Webster's "Second Bunker Hill Oration."

Mrs. A. H. Dorsey (1816-), the pioneer of Catholic light literature in the United States, was born of Protestant parents. After her marriage she was led by a singular Providence into the fold of the Catholic Church, at which time also began her literary career. For half a century she has now stood in the front rank of writers of fiction for the young. Among Catholic story-writers she has had few to equal or even to compare with her.

Mrs. Dorsey's chief works are: "The Flemings;" "Palms;" "Ada's Trust;" "Adrift;" "Coaina;" "Beth's Promise;" "Warp and Woof;" "Zoe's Daughter;" "Mad Penitent of Yodi;" "A Brave Girl;" "Story of Manuel;" "Christ Child." The University of Notre Dame, Ind., bestowed on Mrs. Dorsey, some years ago, the Lætare Medal in recognition of the excellence of her writings. Her chief effort seems to have been to counteract the evil effects of sensational literature on Catholic youth by providing reading which would interest their minds without injuring their faith or morals.

Reading Circles

JOHN BOYLE O'REILLY READING CIRCLE, BOSTON.

AT the regular meeting of the John Boyle O'Reilly Reading Circle on Thursday evening, November 19, George Eliot was the author under discussion. Miss Jennie O'Brien read an admirable paper on the life and work of the great novelist. Mrs. Rice and Miss E. Lynch discussed the question, which of her works was George Eliot's masterpiece. "The Humor of George Eliot" was considered in a paper by Miss C. T. Sullivan.

Many new members were admitted to the Circle.

The course of 1903-4 will begin with an illustrated lecture on "The Madonna in Modern Art," by Miss Mary Catherine Crowley, Thursday evening, December 10. The other lectures in the course are: "Songs and Ballads in Shakespeare," a musical lecture by Mr. Michael J. Dwyer, January 21 and on February 25; "The Thirteenth the Greatest of Centuries," by James J. Walsh, M.D., Ph.D., of New York.

D'YOUVILLE CIRCLE, OTTAWA, CANADA.

An able lecture on "Charlotte Brontë" marked the regular meeting of the D'Youville Reading Circle, Ottawa, Canada, held November 17. This Circle seems to be full of life, its energies being judiciously spread over a wide and varied field of learning and speculation,—lectures, contemporary events, reviews of notable books and set studies of masterpieces of literature. There was also read at this meeting an excellent paper on "The Literature of Chivalry," by the Rev. Lucian Johnston. Selected readings from the poets, too, formed an interesting feature of the program.

ST. CECILIA READING CIRCLE, GERMANTOWN, PHILADELPHIA.

This Circle began its season's work on September 14, when all the members returned with their old time zest for work. An interesting and instructive program for the year had previously been prepared. Rev. T. Griffin, C.M., late of St. John's College, Brooklyn, is the director and censor of the Circle. The following were elected officers: president, Miss Eliza Reilly; vice-president, Miss Nellie Skelly; secretary, Miss Emily McKey; treasurer, Miss Isabella Sommars; and the following were appointed to conduct current events: religious, Miss Catharine Murray; literature, Miss Margaret Sommars; political, Miss Frances Courtney; scientific, Miss Margaret Hundermark. New members are being added at every meeting, and it may be stated that the success of this progressive Circle is largely due to the encouragement of the Vincentian Fathers and the energy of its active president, Miss Reilly. The

first lecture of the season's course was delivered by the Rev. C. Malloy, C.M., of St. Vincent's Seminary, on the subject of "The Study of Church History." On November 23, the Very Rev. P. McHale, C.M., president of St. John's College, Brooklyn, lectured on the interesting subject, "Joan of Arc." It was a rare treat and listened to by a large and very appreciative audience. This lecture was followed by a program of choice music and recitations. During the month of November two informal talks were given the Circle at its meetings,—one, by the Rev. M. Drennen, on "The Reading Circle: Its Object and Its Aim"; the other, by the Rev. Dr. Sedgewick, C.M., of St. Vincent's Seminary, on "Rome," in which city the Reverend lecturer had spent four years of his life.

CATHOLIC READING CIRCLE, BAY CITY, MICH.

Some of the members of this now active Circle, having attended the Catholic Summer School in Detroit, decided to organize for reading purposes. Five of them, all teachers in the public schools, got together. Each brought in others, until the Circle numbered thirty members, about twenty of whom are very active. They meet every Friday at the homes of the members, each meeting being exclusively for business. The membership includes ladies and gentlemen of various professions, and the work of the past two years is said to have proved highly profitable.

The course for 1903-4 comprises a Study of Italy, Bible Characters, and the reading of a chapter of The Imitation at each meeting, while a quotation from the Bible is given by each member at roll-call.

ST. MONICA READING CIRCLE, CLEVELAND, OHIO.

This Circle, judging from the nature of its program of Monday evening, November 16, is doing good, solid work. This program comprised: Study, King Lear, Act I, Scenes 4 and 5, by Miss Corcoran; Current Topics, Miss Sullivan; Answers to questions, Misses Branigan, Martin and Rice.

WESTERN CATHOLIC CHAUTAUQUA.

The Western Catholic Chautauqua, on account of the World's Fair to be held at St. Louis, has decided not to hold a summer session next year. After that the annual sessions will be held at some Wisconsin city, probably at Milwaukee or Madison.

The officers of this society for the coming year are: president, Rev. P. Danehy; first vice-president, Rev. T. P. Hodnett, Chicago; second vice-president, M. J. Cantwell, Madison; secretary, John A. Hartigan, St. Paul; treasurer, L. B. Brophy, Madison. Rev. T. P. Hodnett was re-elected as a member of the board of directors for three years. Those present at the meeting were: Bishop Messmer, of Green Bay; Rev. P. Danehy, of Minneapolis; Rev. J. M. Cleary, Minneapolis; Rev. T. P. Hodnett, Chicago; John A. Hartigan, St. Paul; Rev. J. S. La Boule, Watertown; and Rev. P. B. Knox, Rev. J. M. Naughtin, M. J. Cantwell, John Schlinggen, John B. Heim, and L. B. Murphy, of Madison.

Suggestive Programs

FOR LITERARY AND DEBATING SOCIETIES

I

THE JEW.—A RACIAL ELEMENT IN OUR NATIONAL LIFE.

Note.—This program is based upon an article under the above title appearing in this issue of THE CHAMPLAIN EDUCATOR.

Appropriate music, readings, recitations to be interspersed.

Five-minute or ten-minute papers or speeches.

1.—Reading. The twelfth Chapter of Genesis—The Call of Abraham.

2.—The Jew before the Christian Era.

God's Chosen People—Government—Civilization—Great Historical Events—Religion—Characteristics.

3.—The Dispersion of the Jews.

Prophecies—Rejection of the Messiah—Roman Conquest of Palestine—Destruction of the Temple.

4.—The Jew in the Middle Ages.

Dispersion—Jew and Christian—Shakspeare's "Merchant of Venice"—Jewish Usurers—Persecution.

5.—Position of the Jew in the United States as Compared with his Position in Other Countries.

6.—The Character of the Jew of To-day.

(a) Religiously—The Synagogue—His Faith—Infidelity.

(b) Morally—In Business—In Life—In Politics—In Society—The Status of Jewish Women.

(c) As a Citizen—In Business—In Politics—In Society—In Family Life—In the Life of the Nation.

7.—Debate. *Resolved*, That the Jew is not an absorbable element in our National Life.

Affirmative Argument: His Religious Status—Intermarriage—Association with his Fellow-citizens—Ostracism.

Negative Argument: Material Good a Compelling Cause of Assimilation—National Requirements—Minority as Against Majority—The Absorbing Genius of the American Ideal.

References.—Article on "The Jew.—A Racial Element in our National Life," which is published in this issue of THE CHAMPLAIN EDUCATOR; The Old and the New Testaments; Alison's History of Europe; Hallam's Middle Ages; Scott's "Ivanhoe," Shakspeare's "Merchant of Venice"; Bresciani's "Jew of Verona"; Stanley's "Lecture on the Jewish Church"; "Tales of the Jewish Church," by Charles Walker; Gigot's "Jewish History

from Abraham to Our Lord"; "Jewish Race in Ancient and Modern History," by A. Rendu, LL.D.

II

A NIGHT WITH ERIN'S BARDS.

(Each member to bring a quotation from an Irish poet.)

- I.—Piano Solo—Irish Airs.
- II.—Irish Poetry—Its Characteristics of Thought, Sentiment, Patriotism, Nationality.
- III.—Song, "The Harp That Once Through Tara's Halls."
- IV.—Discuss Daniel O'Connell's famous saying, "Let me write the songs of the people and I care not who makes their laws."
- V.—Song, "Lesbia hath a Beaming Eye."
- VI.—The Leading Irish Poets and Their Works.
- VII.—Song, "Katey's Letter."
- VIII.—The Revival of Celtic Poetry.
- IX.—Song, Celtic.
- X.—Contest (with or without a prize).
Name the author of each of the following songs:
1. "The Green Little Shamrock of Ireland." 2. "A Place in Thy Memory, Dearest." 3. "The Irish Emigrant." 4. "The Bay of Biscay." 5. "Aileen Aroon." 6. "Katey's Letter." 7. "I'm Not Myself at All." 8. "The Whistlin' Thief." 9. "The Arab's Farewell to his Steed." 10. "The Girl I Left Behind Me." 11. "Barney O'Hea." 12. "The Angel's Whisper." 13. A Child's Song ("I Wish I Were a Primrose"). 14. "Widow Machree." 15. "The Shandon Bells." 16. "The Widow Malone." 17. "The Low-backed Car." 18. "Garryowen." 19. "Rory O'More." 20. "Dublin Bay." 21. "What Will You Do, Love." 22. "Kate Kearney." 23. "Sa Vurnin Dilis." 24. "Molly Bawn." 25. "The Wearing of the Green."

Note.—The names of the authors of the above-mentioned songs will be given in the next issue of THE CHAMPLAIN EDUCATOR under "Exercises in Prescribed and General Readings."

XI.—Song, "She is Far from the Land."

XII.—Discussion:

- (a) Who is Ireland's greatest poet?
- (b) Who is Ireland's national poet?
- (c) Who is Ireland's greatest poet to-day?

III

AMERICAN HISTORY.

Appropriate songs, recitations, readings and six ten-minute papers or speeches on the settlement of each of the following colonies:

- 1.—VIRGINIA: Jamestown Settled—Smith and Pocahontas—Lord de la Warr's Rule—New Settlements—The Great Indian Massacre—Virginia a Royal Colony—Bacon's Rebellion—Introduction of Negro Slavery.

- 2.—MASSACHUSETTS: The Puritans—Voyage of the Mayflower—Landing on Plymouth Rock—Pilgrims and the Indians—Progress—Settlement of Massachusetts Bay—The Great Emigration—John Winthrop—Religious Intolerance—Roger Williams—Ann Hutchinson—Growth of the Colony.
- 3.—MARYLAND: Lord Baltimore—The Catholic Pilgrims—Settlement of St. Mary's—Political and Religious Freedom—The Clayborn and Ingle Rebellion—Lord Baltimore's Government Overthrown—Persecution of the Catholics—Lord Baltimore Restored to his Right—Loss of Charter.

Books of Reference.—Any standard American Histories.

Note.—The above outlines are merely suggestive and can be extended and amplified at will.

IV

FEDERATION OF CATHOLIC SOCIETIES.

Appropriate vocal and instrumental music, readings, recitations and a debate:

"Resolved, That the Federation of Catholic Societies in this country is a necessity for the safe-guarding of Catholic interests."

Affirmative and negative arguments to be based on the following data of facts and opinions:

The number of Catholics in the United States in 1900 was 10,774,932. Within the last century fully 8,000,000 of Catholic emigrants have come into the United States. The ordinary increase would give 24,000,000 descendants. There must have been enormous losses.

Causes of these losses: Expense of maintenance of Church and schools. Confusion of nationalities and languages, materialism, influence of secret societies, godless public press, liberalizing tendencies of "Americanism." In public life and work the Catholic Church is crowded into the background. The Roman Catholic, with rare exceptions, is excluded *de facto* from the higher State positions. A Catholic President of the United States a recognized impossibility. Not a single Catholic governor of a State. Of the ninety members of the United States Senate only two or three are Catholics; in Congress the relative proportion of Catholics is no greater. One half of the rank and file of the army and navy are Catholics; not by any means the same proportion among the officers, and a very small proportion of Catholic chaplains. The salaried chaplainships of the Senate and Congress and of all the State Legislatures are in the hands of Protestants. Into many of the penal and corrective institutions a Catholic priest is not allowed to enter. The public schools, the high schools, and the State universities, while officially non-religious, are in reality under Protestant influence. The divorce laws are purely Protestant.

Note.—The above data were obtained from a translated article in *The Literary Digest* of November 21, taken from the Berlin *Germania*, one of the greatest Catholic journals in Europe.

Correspondence

WE have received the following communications from readers of **THE CHAMPLAIN EDUCATOR**:

DEAR SIR: The other day, one of your circulars outlining the Champlain Reading Union's courses fell into my hands. Now I should like very much to pursue such a course of studies; but the question before my mind is, What results might I attain alone, without the assistance of a teacher, considering that the extent of my education is not beyond that acquired in our parochial school? Another question is, Would it not be safer for me, first to take up the study of Logic and Ethics?—since I find in the Century Dictionary that Logic is "the science of the distinction of true from false reasoning, with whatever is naturally treated in connection therewith;" and Ethics: "The science of right conduct and character; the science which treats of the nature and grounds of moral obligation and of the rules which ought to determine conduct in accordance with this obligation; the doctrine of man's duty in respect to himself and the rights of others." Now what sort of an education might I hope to acquire without a fair knowledge of these subjects?

Could you recommend to me a book treating of First Principles, another on Logic, and one on Ethics, from a Catholic standpoint, and having in view a young man of meager educational accomplishments, such as I?

In answer to your first question we would say that the Champlain Reading Union's courses are designed to assist the student who cannot avail himself of a teacher's services, and are exactly suitable to a case like yours. The special studies in literature, composition, history, etc., together with the accompanying exercises thereon, will prove of practical value and enable you to deal independently with other parallel studies.

With regard to the study of logic, and ethics theoretically, it may be stated that logic, although an assistance, is not a necessity in distinguishing true from false reasoning, and that in ethics, conscience is recognized as a sufficient monitor of right conduct and character in actual life.

Finally, therefore, it is not only possible, but quite practicable to obtain a liberal education without a book knowledge of logic and ethics.

The following works, however, may be of use: Jevons'

Elementary Lessons in Logic; Text Book on Logic and Mental Philosophy, by Rev. Chas. Coppens, S. J.; Johnstone's Introduction to Logic; Ethics, Rev. Leo Meurin, S. J.; Aquinas Ethicus or the Moral Teaching of St. Thomas—a Translation of the principal portions of the second part of the Summa Theologica, with notes, by Rev. Joseph Rickaby, S. J.; Moral Philosophy, or Ethics and Natural Law (Stonyhurst Series), by Rev. Joseph Rickaby, S. J.

DEAR SIR: Will you kindly advise me what is the best way to make a study of English and American history?

A practical and interesting way to study English and American history would be to begin with the study of English history, and continue it up to the period when American history commences; then carry on the two studies, period by period, conjointly. Thus, English history to the Tudor period; then, after studying the history of England during the Tudor period, read up on the discovery and early colonization of North America, and particularly of that portion of the continent known now as the United States, during the same period. Study the Stuart and subsequent periods in like manner. By this method, English history could be used to throw light on American history, in so far as they are related to each other.

Lingard's History of England is generally accepted as the Catholic standard of authority. Lingard's Abridged History of England; Green's Short History of the English People; A History of England for Catholic Schools, by E. Wyatt-Davies, recently published by Longmans, Green, & Company, London and New York; and Justin McCarthy's History of Our Own Times are standard works on the subject. Essentials of American History, by Thomas Bonaventure Lawler, would be a suitable book.

For an extended course of historic reading the following method, outlined by the late Brother Azarias, will be useful:

Let me here remark that the best way to study the whole history of any people is first to master a single epoch, to which you can afterwards lead up all other epochs and events. Select the epoch and the country for which you have most learning. Procure some outline history of the period. This will give you a bird's-eye view of your subject. In the course of your reading make out a list of the historical authors who have

dealt with the period fully and in detail. Prepare, also, a list of the biographies of the great men who figured in the making of the epoch. Any good cyclopædia will supply you with the standard works on both topics. Then consult with some well-informed friend as to the comparative merits of these works; choose those the most reliable, and read them with care. Read such of the lighter literature of the day as attempts to reconstruct the period you are studying. Tabulate for frequent reference, names of persons and places, dates and events. Afterwards take up the leading literary characters that grace the epoch, and go through such of their works as you may relish, especially such as throw light upon the spirit and tone of their time. In Macaulay's celebrated third chapter you have an instance of how all kinds of printed matter can be made to give forth the spirit that lurks beneath the cold type. You have now become familiar with your epoch, you are at home in it; you need no further incentive to study other periods, you are naturally led on to the study of men and of events preceding and following. And let me add that one such course of study, thoroughly and conscientiously made according to your lights and your ability, will be in itself a great stride in your education, and of far more worth to you than any amount of general and desultory reading.

But in all your historical readings hold fast by leading dates and keep your maps before you. Remember that history without chronology and geography is not history; it is merely a romance of the land of nowhere. The elements of all history are person, place, and time, and these three are correlative.

DEAR SIR: I am a member of a study club which will study Germany this year, and as it is non-sectarian, it is necessary that its Catholic members be fully informed, from a Catholic viewpoint of that country's religious and political history. Will you kindly inform me where I may purchase the necessary books upon the subject?

W. E. A.

We cannot name a work on German History from the Catholic viewpoint. The nearest approach would be Jansen's "History of the German People Before the Reformation." Price, Vols. I and II, per two volumes, \$6.25; Vols. III and VI, per two volumes, \$6.25. Published by B. Herder, St. Louis, Mo. Guggenberger's "General History of the Christian Era," Vol. II. Price, \$1.50. "History of Western Europe," by James Harvey Robinson, might furnish what is wanted. This work is published by Ginn & Co., New York. For the treatment of later subjects than the Reformation, Fisher's "Germany" and Bigelow's volumes on "The Struggle for Liberty."

Current Life and Comment

Santa Christmas, at least in family life, has come to be regarded as preëminently the children's feast-day. The story of the Child Jesus appeals to the little ones, and the first glimmerings of faith and the supernatural in their simple hearts spring from and centre in the Crib of Bethlehem. The idea that the Saviour of mankind was once a child like themselves, dependent upon his parents for every little service, impresses their minds and makes them feel that they, too, have a place in the universe. And so they hang up their stockings in the abiding belief that Santa Claus will be good to them.

But is there a Santa Claus?

The late distinguished editor of the New York *Sun*, Charles A. Dana, answers the question so satisfactorily, that we make no apology for shirking the burden of this tremendous possibility by publishing his argument, the history of which is as follows :

We take pleasure in answering at once, and thus prominently, the communication below, expressing at the same time our great gratification that its faithful author is numbered among the friends of *The Sun* :

"DEAR EDITOR I am 8 years old.

"Some of my little friends say there is no Santa Claus. Papa says, 'If you see it in *The Sun* it's so.' Please tell me the truth; is there a Santa Claus?

"115 West 95th Street.

VIRGINIA O'HANLON."

Virginia, your little friends are wrong. They have been affected by the scepticism of a sceptical age. They do not believe except they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours man is a mere insect, an ant, in his intellect, as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus! It would be as dreary as if there were no Virginias. There would be no child-like faith then, no poetry, no romance, to make tolerable this existence. We should have no enjoyment except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus! You might as well not believe in fairies! You might get your papa to hire men to watch in all the chimneys on Christmas eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not; but that's no proof that they are not there. Nobody can conceive or imagine all the wonders that are unseen and unseeable in the world.

You may tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith, fancy, poetry, love, romance, can push aside that curtain and view and picture the supernal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God! He lives, and he lives forever. A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood.

We would only add that one of the lessons of Christmas is the duty of charity and unselfishness. There are so many little children in this cruel world who have no one to give them presents. The truest happiness is that of making others happy, and the sweet lesson of charity cannot be learned too soon.

Authority a The emancipation of the human mind may be said to **Dead Letter** have reached a stage in its development which acknowledges no authority save its individual self. The liberty conceded to the individual in religious belief by the so-called Reformation, has been spread and applied with marvellous consistency and force to every department of learning and investigation. The individual is a law unto himself in art, in literature, in scientific inquiry, and, outside of the pale of the Catholic Church, in religion.

This is all summed up in the pleasing and easy-going formula, "Every man should think for himself." This is taught in the school-room; it rules in the club, in the drawing room, in the church; it prevails everywhere, except in business places. There alone is an authority found, iron, relentless, compelling; there the individual is usually but a part of the machine, whose force is authority built upon success and efficiency; there each man has to think the thoughts of others, to do the bidding of others, to surrender his own right of judgment to the direction of others. There

it is not truth, or justice, or nature, or art, or God, that hangs in the balance, but merely dollars and cents—the mightiest authority in the land.

But in everything else the standard of criticism in outward things is what pleases the eye and the senses—of inward things, what appeals to individual taste and judgment. It is to the emancipated mind, which ignores or over-rides the canons of proper criticism, more than to any other cause, that the lowering of ideals, popular or of culture, is due.

The result is a depraved taste, and in some departments of art, more especially in theatrical performances, a weak and vicious pandering on the part of play-wrights and theatrical managers to it. To such nothing is sacred, nothing is considered gross or licentious, so long as popular taste demands and sanctions it. So, during the present theatrical season, which is yet young, we have seen two serious plays put upon the stage, with two of the most eminent actors of the day in the title roles, one of which, "Dante," deliberately and wantonly besmirches the fair fame of the greatest Catholic poet, while the other is set in a scene of licentiousness for which the text of the story offers no kind of excuse. It only remains to be added, to strengthen the truth of our contention, that the former was written by Sardou, the greatest French dramatist of the day, and the other by a young author who has won a more or less acknowledged position among English play-writers.

Capital Punishment In a country like the United States, made up of so many heterogeneous elements, whose original estimates of the value of a human life differ so widely, it is not a matter of wonder that lynching occasionally occurs, or that the abolition of capital punishment should be openly advocated.

The dangerous, and mostly illegal, practice of carrying fire-arms is still prevalent in our cities, as the many shooting frays recorded in the daily press plainly show, and so is the practice of lynching. How much cheaper human life would be held were capital punishment abolished, in the face of facts it would not be difficult to show.

It is certain from Scripture that the magistrate may lawfully put malefactors to death. Capital punishment was enacted for cer-

tain grievous crimes in the old law, and the Christian dispensation made no essential change in this respect, for St. Paul, Rom., xiii, 4, expressly says that the magistrate "beareth not the sword in vain; for he is a minister of God, an avenger to execute wrath upon him that doeth evil." The unanimous opinion of theologians is in favor of the lawfulness of capital punishment, though the Church has given no formal decision on the matter.

St. Thomas defends the lawfulness of capital punishment on the following principle: The State, he argues, is like a body, composed of many members, and as a surgeon may cut off one corrupt limb to save the others, so the magistrate may lawfully put a malefactor to death, and thus provide for the common good.

It is only the magistrate who can inflict the penalty of death, because as the justification of the penalty is the common good, it can be imposed by him alone to whom the care of the common good belongs—*viz.*, by the magistrate.

In the light of the above, lynching is both unlawful and to be condemned as murder in the interests of justice.

"The Next Revival" A few weeks ago the Rev. Dr. John Watson ("Ian Maclaren"), ex-moderator of the Presbyterian Synod of England, delivered an address on the subject of "The Next Revival." In it he said, in brief, that nobody can look upon society in our day without being depressed and alarmed. A general unsettlement of belief and institutions prevails, and things can only be righted by another great "revival." Christ is calling His Church to the help of the common people, and Dr. Watson suggests a remedy for the social evils existing in the following words:

"It is right to preach life everlasting and to exalt the life of the soul above meat and raiment, but it is also right to strive and pray that life here in the cottages of the country and the crowded streets of the city may be brighter, cleaner, healthier, and gladder. . . . When Christianity has at a great cost given a home to the humblest of the people, she will find a welcome home in the people's heart."

It is our humble opinion that the "general unsettlement of belief," which Dr. Watson deplors, is the logical result of the so-called religious "revival" set going by the infamous Martin Luther, the no less infamous Henry VIII, and the heartless apostle of the Presbyterianism of Scotland, John Knox. And now the people,

surrounded by a multiplicity of beliefs and whole armies of preachers contradicting one another, know not what to believe, and are fast drifting into the hopeless fields of irreligion, agnosticism and infidelity.

The remedy for this wide-spread religious evil is obviously a "revival," having for its aim unity in the faith of Jesus Christ—unity of faith and unity of Church; but Dr. Watson seems to think differently. He at least suggests that the mission of Christianity is to give a home to the humblest of the people, and that this is to be the aim of Christianity in the "next revival." It is a noble aim to seek to ameliorate the condition of the impoverished masses, and so minimize the misery of humanity. To accomplish this perfectly has been the problem of the ages—but a problem never yet satisfactorily solved.

There were poor in Christ's days, when He commissioned the Apostles to go preach the Gospel to all nations, as witness Lazarus; and there were rich in those days, as witness the rich man in the Gospel; and rich and poor had his reward, as Christ Himself told for a sublime lesson unto men.

On the other hand, amongst the masses either indifferent in religious faith or with no faith at all, the material cry, "What has religion done for us?" is intelligible and significant. But while the duty of the Church imposes the obligation to look not only to the spiritual, but to the entire welfare of humanity, by at least preaching the duty of man to fellow-man, as also the duty of man to his Maker, it is primarily the duty of the State to so legislate and govern that the material conditions of the people as a whole may be such as to ensure health, comfort and a robust family life.

Literary Notes and Criticism

DO YOU READ ALL THE NEW BOOKS ?

THERE are certain pseudo-literary people who are in constant dread of being asked whether they have read so-and-so—when they haven't. They try to "keep up with all the new books," so that they can converse readily about them and they actually think they are keeping abreast of the literary output of the year when they skim the book notices of the "Critic" or the "Literary Digest" or what-not cream-skimming apparatus for the literary ambitious. How silly this pretension is and how impossible it is for anybody, however leisured or industrious, to "keep up with the literature of the day" is shown by a glance at the record of book production in the United States, leaving out that of England and foreign countries.

The number of absolutely new works of Fiction published in the country during 1902 was 838; works of Literature other than Fiction, amounted to 208; Biography, Correspondence, 367; and so on. The total record of new books, leaving out new editions of books previously published, was 5,485. (Annual American Catalogue, p. x.)

Would-be literary people try to read—or rather skim—too much; the unliterary people read too little. What are we going to do about it? We should encourage the reading of good books, books that have passed the test of time and the criticism of competent judges. It is said of Ralph Waldo Emerson that he made it a point never to read a book that was not one year old. What would our literary butterflies of to-day think of him if they were to meet him at a reception some afternoon? "What an old fogey," they would say, "he has not read anything." No man was better acquainted with the best that had been written in literature than was Emerson. Yet he even ran counter to another shibboleth of the "cultured" in that he never read a work written in a foreign language if he could get a good translation. A person who can think in a foreign language may get more out of a work written in that language than he can out of a translation; but one who

cannot think in the original of an author's language will in most cases get considerably less out of the book in the original than he will out of a translation made by one who knows the language intimately, as every translator should do before putting a translation before the public.

“A LITTLE knowledge is a dangerous thing,” so the proverb runs; and it is particularly true of new communities like our Western cities. Several years ago many University Extension lectures were given in a certain large city. For a time such lectures were the “fad;” that they were little more than that is shown by the way the general public have lost interest in them, at least as compared with the great vogue they once had. The really serious students have benefited by them and are now keeping them up in a somewhat different form than formerly; yet they are enjoying and profiting by the instruction of University teachers as is most fitting that they should. But what of the other ninety and nine? They have turned to something else.

HAPPY the young man or the young girl who has a “hobby.” Hobbies are the salvation of some persons who without them would amount to nothing. A hobby does no one any harm and the practice of riding them should be encouraged. The “hobbyist” is intensely interested in something; he puts his whole mind and heart into that one thing—and he does not necessarily neglect his regular vocation to do so either. Our advice to the literary butterflies mentioned above is to find and cherish some literary hobby and not make pretension to be able to ride any steed, whether mustang, trotter, or bucking broncho that any writer of the day may bring along. To drop the figure: read good books along such lines as interest you; digest them and be able to talk intelligently about them. Take our word for it that you will find the company all moving your way at your next afternoon reception and listening with a new interest to somebody who can talk interestingly about a subject that he knows at first hand.

SOME litterateurs are always on the look-out for new discoveries in the well-ploughed fields of literature. A writer in *The Pall Mall Gazette* of recent date says: “I have acci-

dentally come across what is evidently the original of 'The Merchant of Venice' in the 'Pecorone' of Ser Giovanni Fiorentino." A mistake of this kind amounts to literary ignorance and the discrediting of reliable current literature. Students of Shakspeare and thousands who do not claim that distinction know that almost every critical edition of Shakspeare has duly noted this literary fact. We may expect that this same litterateur will some day blunder on Thomas Lodge's "Rosalind" and astonish the world by the discovery of the "original" of Shakspeare's "As You Like It," or that the Bard of Avon must have been acquainted with "Plutarch's Lives."

MR. EDWARD HUTTON, writing in *The Monthly Review* (London), says: "English prose literature has become in our day almost as rare as English poetry. A host of writers, more or less conspicuous, have conspired, it would seem, to write not English prose, but prose run mad. English in the hands of the most popular writers is now a language without rule, and often without sense; indeed, the more popular a writer is the madder his prose becomes."

Strong as is this indictment of popular fiction, there is much reason in it. The art of story-telling, according to the prevailing ideals, seems to lie more in the matter than in the form. The popular novel is read more for what there is in it—and that generally is little enough—than for literary style. Yet a work of excellence should have both.

The publishers are governed by the popular taste, and the popular taste of to-day is not critical. Fine writing is common enough, say the former, but we want strong, virile, original stories, and they get them.

The English novel is, accordingly, indifferent to words, and concerns itself with a tale of love, or the domestic accidents of provincial family life, or the achievements of some braggart of long ago, and the more impossible and out of the way these themes the more they are relished and admired. It is popular taste that is at fault—that and the fact that both publishers and novelists are more concerned about dollars and cents than true art.

Book Reviews

THE SACRIFICE OF THE MASS. By Rev. M. Gavin. S. J. Benziger Bros. New York. Price 75 cents.

It is a long time since we saw the time-honored expression *multum in parvo* in a review of a book, so we will take it down and insert it here to help to describe "The Sacrifice of the Mass," an Explanation of its Doctrine, Rubrics and Prayers, with introduction by the Rev. M. Gavin, S. J. Help is needed to do justice to this most admirable little work—it contains 176 pages—whether we consider the clearness of explanation, the simple piety and warmth of the language, the happy mean as regards fullness of detail; in a word, the book is a fascinating one which even in its style of print pleases the eye and helps the understanding.

It is difficult to single out any one part for particular praise, and the careful reader will be well instructed not only about altars, vestments and ceremonies, but will have learned, perhaps as never before, some of the great beauty and deep significance of the prayers used in the ordinary of the mass. Whether he touches on the difficult passages in the offertory of the Requiem or mentions reasons for the double blessing in a Nuptial Mass, the author is always concise and clear and satisfactory as a manual permits.

E. P. GRAHAM.

SKETCHES OF GREAT PAINTERS. By Colonna Murray Dallin. Silver, Burdett & Co., New York. Price 90 cents.

This is a volume for young people designed to inform and cultivate a taste for art as well as to develop a healthy critical faculty. It gives in an entertaining style sketches of the lives and work of those master painters with whom one needs to be acquainted. The twenty-two men selected are representatives of the best art of the leading European nations through many centuries, and the sketches thus present a fairly comprehensive view of the development of painting from the stiffness of Giotto and the early Italian artists to the modern richness of color, grace and line.

As the author says, the primary object of this book is to interest the young in the lives and works of the masters of painting; a secondary object is to aid them in making collections of photographs. It contains over fifty reproductions of famous paintings.

PETER'S PENTHERA. By Rev. Joseph F. Sheahan. Cathedral Library Association, New York.

This is a little pamphlet dealing with the much discussed question, "Was St. Peter married?" The supposition or belief that he was is of long and wide standing and depends on the meaning to be attached to a single

Greek word—*penthera*, which came to be translated “wife’s mother” or “mother-in-law”; thus we read in St. Luke, iv-38, “And Jesus rising up out of the synagogue, went into Simon’s house. And Simon’s wife’s mother (*penthera*) was taken with a great fever, and they besought him for her. And standing over her he commanded the fever and it left her. And immediately rising she ministered to them.” Father Sheahan furnishes a very clever and elaborate argument, which he directs against Professor Plummer’s very positive position on the point, to show that *penthera* may not necessarily be taken to mean mother-in-law in the sense of a wife’s mother, but is equally capable by usage of signifying also step-mother, or step-sister, or other kinswoman. The author sums up a very interesting discussion thus: “All we know of the sick woman cured in Peter’s house is that she is called *penthera*; this is the ultimate and only foundation, and source, of all our knowledge concerning her; but since *penthera* had a wider meaning than our English word mother-in-law ever had, even when it included step-mothers, it must remain forever doubtful whether this sick woman was Peter’s step-mother, or mother-in-law, or step-sister, or some other relative.”

MELODIES OF MOOD AND TENSE. By Charles H. A. Esling. Charles H. Walsh, Philadelphia.

This is a very neatly-printed and illustrated volume of poems, covering a wide field of thought.

Judging from his poems of places, Mr. Esling has traveled much and with his eyes wide open. His poetic instinct has led him to record his observations and thought in poetry rather than in prose. His play of thought and fancy is perhaps more marked in this class than in any other, but on all his subjects he writes with a graceful pen.

“St. Dorothy,” the second poem in the volume is a beautiful legend charmingly told. It is one of Mr. Esling’s best efforts. Not the least pleasing are his pictures of nature, which are true and artistic, showing the author to be a close observer of her moods and tenses.

“The Ride of the Royal Wraith” furnishes an example of the author’s more ambitious effort. It is an ode on Washington, and very well done, both in matter and form.

Amongst the miscellaneous poems the beautiful story of St. Henry at Verdun is told in couplets not unlike those of “Maud Muller,” and with much of the same pleasing tenderness.

The poems are refined in tone and sentiment, many of them Catholic in both, while the whole book bears the stamp of true poetry.

WHERE LOVE IS. By William J. Locke. John Lane: The Bodley Head, New York and London, 1903.

This is a novel of the day. The author seems to possess in a marked degree the three essentials of successful novel-writing—able plot construction, lucid narration and forceful diction. The book takes its title from the Scriptural proverb, “Better is a dinner of herbs where love is than

a stalled ox and hatred therewith." Mr. Locke, while keeping this beautiful sentiment conspicuously before the eyes of the reader, allows his heroine after the fairest promise to run counter to it. Why? It seems to us that "What's bred in the bone" would have been a far more appropriate title.

The struggle of Norma, the heroine, between love and life's fleshpots, forms an interesting chapter in psychological analysis. Jimmy Padgate, the hero, runs like a stream of sunlit gold through a dark landscape. But is social taint the mark of an English gentleman? From the frequency of its occurrence in fiction one would be inclined to believe so. Even Jimmy Padgate apparently was not exempt.

Throughout the style is strong, clear and simple. Some unnecessary oaths might have been omitted without loss to the story or to the dignity of the characters.

FOA'S *LE PETIT ROBINSON DE PARIS*. Edited by Louise de Bonneville. American Book Company, New York. Price 45 cents.

This is a neatly-bound little volume, admirably adapted for those who are beginning to read French. It is a dog story and one of the best of its kind. It recounts the adventures of a boy and a dog, alike waifs in the great city of Paris; and merits the popularity it has gained in France, both on account of the interest of the story, and also for its easy and graceful style. It is one of the books recommended by the Committee of Twelve for college preparatory work. The notes explain all difficult points and the vocabulary is complete.

SELECTIONS FROM LATIN PROSE AUTHORS. By Susan B. Franklin, Ph.D., and Ella K. Greene, A.B. American Book Company, New York. Price 60 cents.

For students in the last year of a college preparatory course or in the Freshman year in college, this little book would prove a valuable aid. Its design is to test and increase by exercise the student's power to read Latin. The seventy-five collections have been made from Cæsar's Civil War, the less familiar Orations of Cicero, and the narrative and descriptive parts of Cicero's Essays. It is very suitable for weekly tests, examinations and oral work.

STUDIES IN ZOOLOGY. By James Merrill, Director of Science Department, State Normal School, Superior, Wis. American Book Company, New York. Price (cloth) 75 cents.

The directions in this laboratory guide are simple and suggestive as well as comprehensive, and have been tested by experience. The book emphasizes both the study of the animal itself and the study of its environment, and will arouse an interest in the rudiments of zoölogy. The typical forms selected for study are such as are readily procurable. The questions suggest further thought and investigation and the student is encouraged to observe and discover for himself.

Books Received

From Longmans, Green and Company: New York

CHRISTIAN THAL. A novel. By M. E. Francis. Price \$1.50.

TENNYSON'S THE PRINCESS. Edited by George E. Woodberry, A.B.

From American Book Company: New York

A PRACTICAL COURSE OF SPANISH. By H. M. Monsanto, A.M., and Louis A. Languellier, LL.D. Revised by Freeman M. Josselyn, Jr., Doctor of the University of Paris.

From Howard Willford Bell: New York, The Unit Books

THE MARBLE FAUN. By Nathaniel Hawthorne. Price, cloth, 30 cents; leather, 50 cents.

LETTERS AND ADDRESSES OF ABRAHAM LINCOLN. Price, cloth, 30 cents; leather, 50 cents.

From Congress Own Publishing Co.: New York

ONE HUNDRED SHORT SERMONS FOR THE PEOPLE ON THE APOSTLES' CREED. By Rev. L. P. Gravel.

From The Macmillan Company: New York

BETHLEHEM. A Nativity Play, by Laurence Housman; performed, with music, by Joseph Moorat, under the stage direction of Edward Gordon Craig, December, 1902. Price, \$1.25

From Maynard, Merrill and Co.: New York

HIGHER LESSONS IN ENGLISH. By Alonzo Reed, A.M.

The Champlain Reading Union

**DIRECTION IN SYSTEMATIC READING ALONG THE LINES OF
CATHOLIC EDUCATION. FOR LITERARY SOCIETIES, READ-
ING AND STUDY CLUBS, HOME INSTRUCTION, AND
FOR TEACHERS AND STUDENTS.**

THE object of the Champlain Reading Union is to assist and unite organized literary effort, and particularly to direct the individual in home study. It aims to turn time and energy to valuable account by substituting systematic study for desultory reading—to proceed upon a carefully prepared plan designed to promote in an especial manner habits of home study along the lines of Catholic education.

The desire for knowledge does not cease with school days; rather does it increase, and for want of proper guidance it is apt to take a wrong or fruitless direction. This guidance the Champlain Reading Union offers to those who want to improve themselves by private reading and study.

The courses of reading and study here outlined for Reading and Study Clubs, for Home Instruction, and for Teachers and Students are the result of long and patient thought, and of much research; in adaptability and practical value they embody the best judgment and selection of many able minds.

The Champlain Reading Union's courses for 1903-4, apart from their intrinsic merit, have been carefully arranged and adapted to the peculiar requirements of private and individual study. They are:

I. Literature:

- (a) Catholic Literature—A Systematic Study of the Masterpieces of Catholic Authors.
- (b) The Stage—A Series of Six Studies. By Thomas Swift.
- (c) "Shakspeare's Macbeth." By the Very Rev. Herbert F. Farrell.
- (d) "Studies of Longfellow." By the Rev. William Livingston.

- (e) "Milton's *L'Allegro*," "*Il Penseroso*," "*Comus*," "*Lycidas*." By W. F. P. Stockley, M.A.
- (f) Analytical Studies by experienced teachers in the English Literature required for College entrance: Lowell's "*The Vision of Sir Launfal*;" Coleridge's "*The Rime of the Ancient Mariner*;" Goldsmith's "*The Vicar of Wakefield*;" Scott's "*Ivanhoe*;" Carlyle's "*Essay on Burns*;" George Eliot's "*Silas Marner*."
- 2. Composition and Practical Literary Work. By special writers.
- 3. History. The Social Revolution. Guggenberger's *Christian Era*.

THE CHAMPLAIN EDUCATOR.

THE CHAMPLAIN EDUCATOR is a monthly magazine, the official organ of the Champlain Reading Union and the Champlain Summer School, and is the directing medium of the former. The methods adopted are exemplified in its several departments. THE EDUCATOR unites the many widely separated organized societies and individuals engaged in the one common aim of self-improvement, and gives strength and stability to their efforts by its practical system.

Its special Reading Courses bear directly upon the work of the Reading Union; its General Articles, by the most eminent Catholic writers on this continent, have a practical value to every reader, because they deal with subjects that have an intimate relation to current life and needs; both departments should prove particularly interesting and instructive to the home circle.

The studies of the Champlain Reading Union in the main are published in THE CHAMPLAIN EDUCATOR, together with notes and criticisms that make their reading more clear and comprehensive to the student.

Supplementary to the prescribed courses in THE EDUCATOR are the following special departments:

1. Exercises on General and Prescribed Readings to stimulate, guide and test the student in his studies—the *prescribed*

reading consisting of special inspiring articles in THE CHAMPLAIN EDUCATOR and the books covering the courses already referred to.

2. Detailed Studies, literary, historical and social, on particular subjects, designed to show the student how to read to the best advantage and with the best results.

3. Reports of Reading Circles and Literary Societies, describing their work and progress for the purpose of comparison, emulation and mutual benefit.

4. A Correspondence Department, through which those pursuing the Champlain Reading Union's courses may make such inquiries and discuss such doubts and difficulties as present themselves to their reading—the object being to promote thought, to perfect knowledge, and to effect an instructive and stimulating interchange of views and opinions.

In addition to these special departments, THE CHAMPLAIN EDUCATOR presents the usual features of the observant and up-to-date magazine, such as, Current Life and Comment, Literary Notes and Criticism, Book Reviews, etc., etc.—all combining to make it, aside from its special sphere in which it stands first, the peer of the best publications in the field of current literature.

APPROVED.

FROM THE MOST REV. ARCHBISHOP ELDER:

DEAR SIR: Your magazine has interested me very much. I see that it has undertaken a special work, and one of exceeding importance for the Catholics of America, in this opening of our second century. It aims particularly at forming a taste for reading what will elevate and adorn the mind, and strengthen the character of our Catholic people.

It is manifest from the reading of the magazine that those who conduct it understand how this is to be accomplished. The means adopted cannot be explained in a short letter. It is by reading over the several departments into which the magazine is divided, and several successive numbers, that one will find how much it helps him in selecting what to read, and shows him how to profit by it. Very often pastors and directors of our Catholic society libraries complain that the members do not use the books. If they will get them to read this magazine every month they will certainly be disposed to read more of other books, and to derive much benefit from them. I hope it will have a wide circulation.

CAPITAL AND SURPLUS, \$260,000.00

THE GANSEVOORT BANK

Of New York City

T. ALBEUS ADAMS, President

C. W. MORSE, Vice-President H. M. SHEIVE, Cashier H. F. MEEHAN, Asst. Cashier

»»»»»«««««

STATEMENT OF CONDITION, JULY 20, 1903

ASSETS

Loans and Discounts.....	\$1,611,169.57
Cash on Hand and in Banks.....	666,563.02
United States and other Bonds.....	18,600.00
Safe Deposit Vaults.....	20,800.00
	<u>\$2,317,132.59</u>

LIABILITIES

Capital.....	\$200,000.00
Surplus Fund.....	60,000.00
Undivided Profits.....	1,044.16
Due Depositors.....	2,056,088.43
	<u>\$2,317,132.59</u>

INCREASE IN DEPOSITS

July, 1903.....	\$2,056,088.43
January, 1901.....	660,322.00
	<u>\$1,395,766.43</u>

DIRECTORS

J. H. KILLOUGH, J. H. Killough & Co.
CHAS. H. KIMBAL, Austin Kimbal & Co.
GEO. HOTCHKISS, Geo. Hotchkiss & Co.
JOHN CRANE, Crane & McMahon

P. H. KEAHON, Trucking and Contracting
C. W. MORSE, Capitalist
FRANK FROMMEL, Oscar Frommel & Bro.
ED. SWANN, Attorney & Counsellor-at-Law

T. ALBEUS ADAMS, President

Depository of the State of New York and City Funds

Depository of Lawful Money Reserve for banks and individual bankers of the State of New York

WE SOLICIT YOUR PATRONAGE

CATHOLIC LITERATURE

STUDIES OF THE WORKS OF CATHOLIC AUTHORS

THERE will also be in THE CHAMPLAIN EDUCATOR a department of Catholic Literature devoted to the systematic study of the masterpieces of Catholic authors, to encourage and assist our readers in this very important but neglected branch of Catholic education. There are many purely Catholic works of literature that will amply repay study, and by the very fact of their Catholicity will tend to the cultivation of the highest and truest ideals. We feel confident that such a series of studies will commend itself to the consideration and approval of our readers, and will be of solid, practical value in the cause of Catholic education generally.

DICTIONARY

OF CATHOLIC AUTHORS AND CONTEMPORARY WRITERS

Another interesting feature of THE CHAMPLAIN EDUCATOR will be a dictionary of Catholic authors and contemporary writers. This will consist of brief biographical sketches, with mention and critical estimate of their published works. To the average Catholic reader the wealth and extent of this field of literature are unknown. It will be the object of this dictionary to interest our readers, widen their scope for reading, as well as to do justice to our Catholic men and women of letters.

THE CHAMPLAIN READING UNION

DIRECTION IN SYSTEMATIC READING ALONG THE LINES OF CATHOLIC EDUCATION

FOR READING AND STUDY CLUBS, FOR HOME INSTRUCTION, AND FOR TEACHERS AND STUDENTS

The object of the Champlain Reading Union is to assist and unite organized literary efforts, and particularly to direct the individual in home study. It aims to turn time and energy to valuable account by substituting systematic study for desultory reading—to proceed upon a carefully prepared plan designed to promote in an especial manner habits of home study along the lines of Catholic education.

The desire for knowledge does not cease with school days; rather does it increase, and for want of proper guidance it is apt to take a wrong or fruitless direction. This guidance the Champlain Reading Union offers to those who want to improve themselves by private reading and study.

The directors of the movement have had fifteen years experience in this kind of work, and are consequently eminently fitted for the task assumed by the Champlain Reading Union. The courses of study here outlined are the result of long and patient thought, and of much research ; in adaptability and practical value they embody the best judgment and selection of many able minds.

Supplementary to these prescribed courses, and an important feature of the work, are the many special articles to be found in the pages of THE CHAMPLAIN EDUCATOR by the most eminent Catholic writers on this continent—clergy and laymen.

In this department will be found :

(1) COURSES OF READING which, apart from their intrinsic merit, have been carefully arranged and adapted to the peculiar requirements of private and individual study.

(2) EXERCISES ON PRESCRIBED READING to stimulate, guide and test the student in his studies—the *prescribed reading* consisting of special inspiring articles in THE CHAMPLAIN EDUCATOR and the books covering the courses already referred to.

(3) DETAILED STUDIES, literary, historical and social, on particular subjects, designed to show the student how to read to the best advantage and with the best results.

(4) REPORTS OF READING CIRCLES AND LITERARY SOCIETIES, describing their work and progress for the purposes of comparison, emulation and mutual benefit.

(5) A CORRESPONDENCE DEPARTMENT, through which those pursuing the Champlain Reading Union's courses may make such inquiries and discuss such doubts and difficulties as present themselves in their reading—the object being to promote thought, to perfect knowledge, and to effect an instructive and stimulating interchange of views and opinions.

THE CHAMPLAIN EDUCATOR

That there can be no union without coherence is just as true as that union is strength ; and this coherence of many widely separated organized societies and individuals engaged in one common aim, can only be obtained through some central directing medium capable of holding them together.

THE CHAMPLAIN EDUCATOR is that medium. Its departments of special reading bear directly upon the courses of the Champlain Reading Union ; its departments of general reading have a practical value to every reader, because they deal with subjects that have an intimate relation to current life and needs ; both departments should prove particularly interesting and serviceable to the home circle.

It may be further stated that the aim of these general articles is to cover subjects of current interest, including the latest phases of social, scientific thought, etc.

In addition to these special departments, **THE CHAMPLAIN EDUCATOR** presents the usual features of the observant and up-to-date magazine, such as, "Current Life and Comment," "Literary Notes and Criticism," "Book Reviews," etc., etc.—all combining to make it, aside from its special sphere in which it stands first, the peer of the best publications in the field of current literature.

COURSES

The Champlain Reading Union's courses of reading for 1903-04 are :

I. Literature :

- (1) The Stage.—A series of Six Studies. By Thomas Swift.
- (2) Shakspeare's Macbeth. By the Very Rev. Herbert F. Farrell.
- (3) Studies of Longfellow. By the Rev. William Livingston.
- (4) Milton's L'Allegro, Il Penseroso, Comus, Lycidas. By W. F. P. Stockley, M. A.
- (5) Analytical Studies by experienced teachers in the English Literature required for College entrance : Lowell's The Vision of Sir Launfal ; Coleridge's The Rime of the Ancient Mariner ; Goldsmith's The Vicar of Wakefield ; Scott's Ivanhoe ; Carlyle's Essay on Burns ; George Eliot's Silas Marner.

II. Composition and Practical Literary Work. By special writers.

III. History. The Social Revolution. Guggenberger's Christian Era.

FROM MOST REV. ARCHBISHOP ELDER

Very often pastors and directors of our Catholic society libraries complain that the members do not use the books. If they will get them to read this magazine every month, they will certainly be disposed to read more of other books, and to derive much benefit from them. I hope it will have a wide circulation.

SUBSCRIPTION TO THE CHAMPLAIN EDUCATOR

Per Year	\$2.00
Foreign	\$2.50

ADDRESS :

THE MOSHER PUBLISHING CO.

39 East 42d Street

NEW YORK CITY

The Champlain Reading Union

DIRECTION IN SYSTEMATIC READING ALONG
THE LINES OF CATHOLIC EDUCATION

*For Literary Societies, Reading and Study Clubs, Home
Instruction, and for Teachers and Students*

DIRECTION MEDIUM:

THE CHAMPLAIN EDUCATOR



AN IDEAL LAITY:

"What I desire in Catholics is the gift of bringing out what they are, what their religion is: it is one of those "better gifts," of which the Apostle bids you be zealous. You must not hide your talent in a napkin, your light under a bushel; I want a laity not arrogant, not disputatious, but who know their religion, who enter into it, who know just where they stand, who know what they hold and what they do not; who know their creed so well that they can give an account of it, who know so much of history that they can defend it."—CARDINAL NEWMAN.

THE IDEAL MAGAZINE FOR THE MAKING OF THE IDEAL LAITY.

It gives me great pleasure to testify my satisfaction and increasing admiration of the manner in which your review is conducted. It furnishes solid information on subjects with which Catholics, above all, should be conversant, directs attention to salient points, and stimulates the mind to further and laudable inquiry. I sincerely trust your labors will be as fully appreciated as they unquestionably deserve to be.

MOST REV. ARCHBISHOP CORRIGAN.

Dear Sir:—Your Magazine has interested me very much. I see that it has undertaken a special work, and one of exceeding importance for the Catholics of America, in this opening of our Second Century. It aims particularly at forming a taste for reading what will elevate and adorn the mind, and strengthen the character of our Catholic people.

It is manifest from the reading of the Magazine, that those who conduct it understand how this is to be accomplished. The means adopted cannot be explained in a short letter. It is by reading over the several departments into which the Magazine is divided, and several successive numbers, that one will find how much it helps him in selecting what to read, and shows him how to profit by it. Very often pastors and directors of our Catholic society libraries complain that the members do not use the books. If they will get them to read this Magazine every month, they will certainly be disposed to read more of other books, and to derive much benefit from them. I hope it will have a wide circulation.—MOST REV. ARCHBISHOP ELDER.

New York Office, 39 E. 42d Street.

THE CHAMPLAIN READING UNION

DIRECTION IN SYSTEMATIC READING ALONG THE LINES OF
CATHOLIC EDUCATION

FOR READING AND STUDY CLUBS, FOR HOME INSTRUCTION,
AND FOR TEACHERS AND STUDENTS

THE object of the Champlain Reading Union is to assist and unite organized literary efforts, and particularly to direct the individual in home study. It aims to turn time and energy to valuable account by substituting systematic study for desultory reading—to proceed upon a carefully prepared plan designed to promote in an especial manner habits of home study along the lines of Catholic education.

The desire for knowledge does not cease with school days; rather does it increase, and for want of proper guidance it is apt to take a wrong or fruitless direction. This guidance the Champlain Reading Union offers to those who want to improve themselves by private reading and study.

The directors of the movement have had fifteen years experience in this kind of work, and are consequently eminently fitted for the task assumed by the Champlain Reading Union. The courses of study here outlined are the result of long and patient thought, and of much research; in adaptability and practical value they embody the best judgment and selection of many able minds.

COURSES

The Champlain Reading Union's courses of reading for 1903-04 are:

I. Literature:

- (1) The Stage.—A series of Six Studies. By Thomas Swift.
- (2) Shakspeare's Macbeth. By the Very Rev. Herbert F. Farrell.
- (3) Studies of Longfellow. By the Rev. William Livingston.
- (4) Milton's *L'Allegro*, *Il Penseroso*, *Comus*, *Lycidas*. By W. F. P. Stockley, M. A.
- (5) Analytical Studies by experienced teachers in the English Literature required for College entrance: Lowell's *The Vision of Sir Launfal*; Coleridge's *The Rime of the Ancient Mariner*; Goldsmith's *The Vicar of Wakefield*; Scott's *Ivanhoe*; Carlyle's *Essay on Burns*; George Eliot's *Silas Marner*.

II. Composition and Practical Literary Work. By special writers.

III. History. The Social Revolution. Guggenberger's Christian Era.

Supplementary to these prescribed courses, and an important feature of the work, are the many special articles to be found in the pages of THE CHAMPLAIN EDUCATOR by the most eminent Catholic writers on this continent—clergy and laymen.

In this department will be found :

(1) COURSES OF READING which, apart from their intrinsic merit, have been carefully arranged and adapted to the peculiar requirements of private and individual study.

(2) EXERCISES ON PRESCRIBED READING to stimulate, guide and test the student in his studies—the *prescribed reading* consisting of special inspiring articles in THE CHAMPLAIN EDUCATOR and the books covering the courses already referred to.

(3) DETAILED STUDIES, literary, historical and social, on particular subjects, designed to show the student how to read to the best advantage and with the best results.

(4) REPORTS OF READING CIRCLES AND LITERARY SOCIETIES, describing their work and progress for the purposes of comparison, emulation and mutual benefit.

(5) A CORRESPONDENCE DEPARTMENT, through which those pursuing the Champlain Reading Union's courses may make such inquiries and discuss such doubts and difficulties as present themselves in their reading—the object being to promote thought, to perfect knowledge, and to effect an instructive and stimulating interchange of views and opinions.

THE CHAMPLAIN EDUCATOR

That there can be no union without coherence is just as true as that union is strength ; and this coherence of many widely separated organized societies and individuals engaged in one common aim, can only be obtained through some central directing medium capable of holding them together.

THE CHAMPLAIN EDUCATOR is that medium. Its departments of special reading bear directly upon the courses of the Champlain Reading Union ; its departments of general reading have a practical value to every reader, because they deal with subjects that have an intimate relation to current life and needs ; both departments should prove particularly interesting and serviceable to the home circle.

It may be further stated that the aim of these general articles is to cover subjects of current interest, including the latest phases of social, scientific thought, etc.

In addition to these special departments, THE CHAMPLAIN EDUCATOR presents the usual features of the observant and up-to-date magazine, such as "Current Life and Comment," "Literary

A. G. Spalding & Bros.

BASE BALL GOLF
LAWN TENNIS
FIELD HOCKEY
OFFICIAL ATHLETIC
IMPLEMENTS

*Largest Manufacturers in
the World of Official
Athletic Supplies*



*Spalding's Catalogue of
all Athletic Sports Mailed
Free to any Address*

A. G. SPALDING & BROS.

New York

Chicago

Denver

Buffalo

Baltimore

Vol. XXII

NOVEMBER, 1903

No. 6

The
**CHAMPLAIN
EDUCATOR**

OFFICIAL ORGAN OF THE CATHOLIC
SUMMER SCHOOL OF AMERICA



AND HOME STUDY AND READING CIRCLE

THE MOSHER PUBLISHING COMPANY
THIRTY-NINE EAST FORTY-SECOND STREET, NEW YORK

Single Numbers, 20 Cents

MONTHLY

Yearly Subscription, \$2.00

Entered at the New York, N. Y., Post Office as Second Class Matter.

CONTENTS

The Masterpiece of the Master Humorist	
Walter Phillips Terry	325
Lake Canandaigua (Poem).....	Thomas Walsh, R. C.
The Stage—A Series of Six Studies	
II. The Church and the Stage.....	Thomas Swift
Champlain Reading Union	
Study of Coleridge's Ancient Mariner.....	330
The Social Revolution.....	335
Exercises on General and Prescribed Readings	342
Reading and Composition.....	Rosemary Rogers
The Dream of Gerontius—A Study.....	347
Dictionary of Catholic Authors.....	358
Reading Circle Day at Champlain Summer School, Cliff Haven	
Sacred Heart Reading Circle, Manhattanville, New York City.....	363
Wadhams Reading Circle, Malone, N. Y.....	365
Seton Circle, Bronx Borough, New York City.....	367
The D'Youville Reading Circle, Ottawa, Canada.....	368
Aquinas Reading Circle, Mobile, Alabama.....	369
The Champlain Summer School—Report of the Twelfth Session. (Concluded from October No.).....	370
Report of the Western Catholic Chautauqua, 1903....	377
The Maryland Catholic Summer School.....	382
Current Life and Comment—The Power of the Press....	384
Champlain Summer School Changes.....	385
Book Reviews.....	391

17. *THE JEW*—By REV. JOHN WALSH

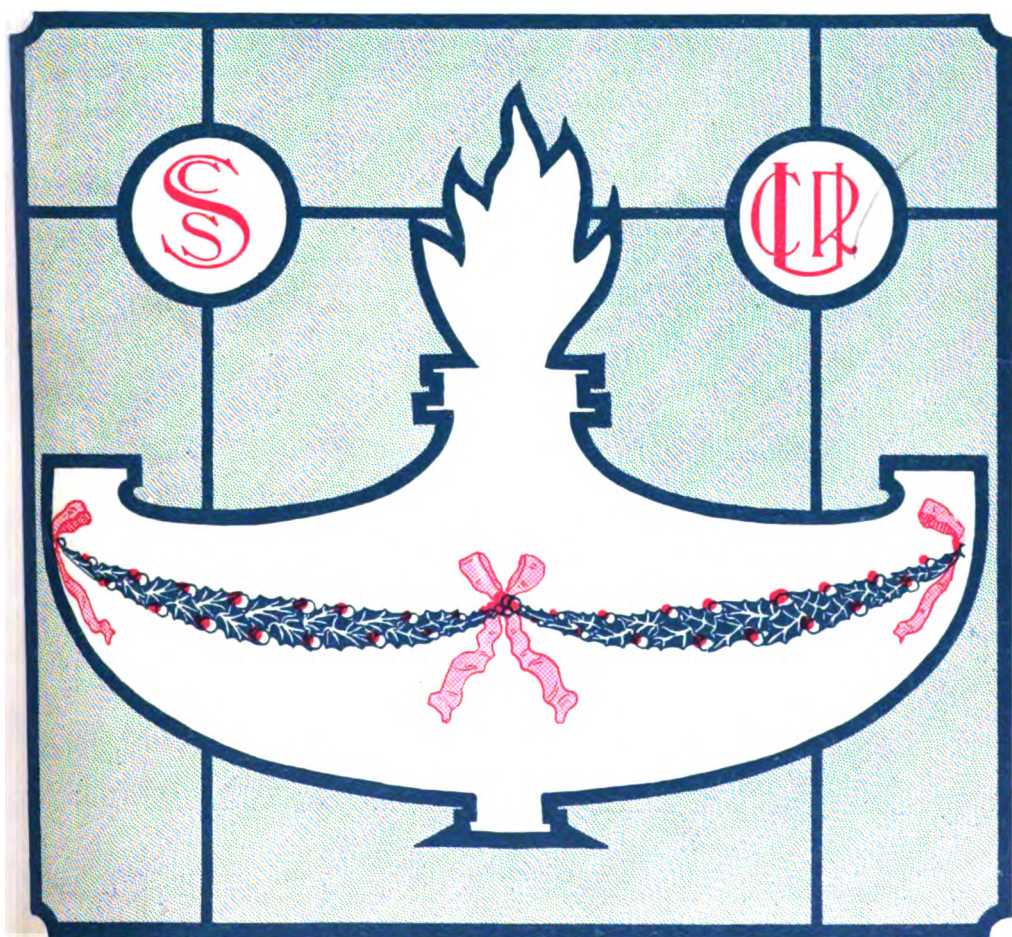
Vol. XXII.

DECEMBER, 1903

No. 7.

The   
CHAMPLAIN
 *Educator*

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS



THE MOSHER PUBLISHING COMPANY, 39 East 42d Street, NEW YORK
SINGLE NUMBERS, 20 Cents. YEARLY SUBSCRIPTION, \$2.00

Digitized by Google

The Champlain Educator

A MONTHLY MAGAZINE .'. OFFICIAL ORGAN OF THE
CHAMPLAIN SUMMER SCHOOL AND READING UNION

Contents for December, 1903

	PAGE
STAR OF BETHLEHEM	<i>Frontispiece</i>
RACIAL ELEMENTS IN OUR NATIONAL LIFE—THE JEW. (Rev. John Walsh)	393
THE STAND TO BE TAKEN BY THE CATHOLIC PRESS. (John Francis Waters, M.A.)	405
THE STAGE.—III. RISE OF MODERN DRAMA (Thomas Swift)	411
HOUSMAN'S BETHLEHEM—A STUDY (Thomas Swift) . . .	419
A STORY THAT NEVER GROWS OLD (Poem)	427
A STUDY OF SHAKESPEARE'S "MACBETH" (Very Rev. Her- bert F. Farrell, V.F., A.M.)	428
NATURE AND STRUCTURE OF THE PARAGRAPH	433
THE SOCIAL REVOLUTION	440
EXERCISES ON GENERAL AND PRESCRIBED READINGS. . . .	446
DICTIONARY OF CATHOLIC AUTHORS	449
READING CIRCLES	452
SUGGESTIVE PROGRAMS	454
CORRESPONDENCE	457
CURRENT LIFE AND COMMENT	460
LITERARY NOTES AND CRITICISM	465
BOOK REVIEWS	468
BOOKS RECEIVED	471
THE CHAMPLAIN READING UNION	472

APPROVED BY USE IN CATHOLIC SCHOOLS

Hyde's Two-Book Course in English
 " Practical Lessons in English
 Thomas's History of the United States
 The Walsh Arithmetic
 Dole's American Citizen
 Thompson's Drawing
 Natural System of Vertical Writing
 Home and School Classics

30 volumes selected from the world's
 best literature for children. 20,
 30, 40 and 60 cents per volume . .

SEND FOR DESCRIPTIVE CIRCULARS

D. C. HEATH & CO. Publishers
 BOSTON NEW YORK CHICAGO LONDON

POPULAR PEDAGOGICAL PUBLICATIONS

Calkins's Manual of Object Teaching \$1.25
 Calkins's Primary Object Lessons - 1.00
 Page's Theory and Practice of Teaching (Branson) - - - - 1.00
 Roark's Psychology in Education - 1.00
 Roark's Method in Education - - 1.00
 White's Elements of Pedagogy - - 1.00
 White's School Management - - - 1.00
 White's Art of Teaching - - - - 1.00

Complete illustrated catalogue of essential books for teachers sent to any address on request.

AMERICAN BOOK COMPANY
 100 Washington Square, New York

Geography OUR Specialty

THE FOLLOWING LIST IS UNSURPASSED

Geographies

Primary Elementary, Grammar School.

These books are the product of ripe experience, of close observation, of careful discrimination, and of sound judgment. They are based on common sense as well as on sound pedagogical principles; are logical in their arrangement; are comprehensive in scope, and are calculated to give the pupil clear and accurate knowledge of the earth in general, as well as in its relations to industry, commerce, history and the development of civilization.

Maps

Columbia Series	Kiepert's Physical Series
New Physical Series	Kiepert's Classical Series
Globe Series	Spruner-Bretschneider
New Outline Series	Historical Series

Globes

Terrestrial Globes	Relief Globes and a
Celestial Globes	New Globe Manual

OUR IMPRINT IS A GUARANTEE OF EXCELLENCE

May we send you our Catalogue ?

Represented by
JOHN F. WALSH

Rand, McNally & Co.

**NEW
 YORK**

History of the Catholic Church

A Great Work on Easy Terms.

No Catholic can afford to remain in ignorance of the wonderful story of the growth of his Church since it first took root in American soil, and there is

BUT ONE

great comprehensive history of the church in this country.

That one is the fruitage of years of the most intelligent, painstaking and indefatigable effort of



JOHN GILMARY SHEA

which, in **FOUR LARGE VOLUMES**, tells the story of the development of the Faith in this land of ours, from the earliest and feeblest, though most heroic beginnings.

It Stands Incomparable in Its Field

and deals exhaustively with every section of the country. HITHERTO, the price necessarily charged has made it almost a prohibitive luxury. Now the readers of DONAHOE'S MAGAZINE, without feeling the outlay a tax upon their pecuniary resources, as explained on the opposite page,

May Possess this Great Work.

in the United States

How It May Be Secured.

Through special arrangements made with the publishers, a limited number of sets of JOHN GILMARY SHEA'S GREAT WORK, IN FOUR HANDSOME LARGE VOLUMES, comprising upwards of 3000 pages, have been secured upon such terms that one will be sent by Donahoe's Magazine to any of its readers

Upon Receipt of One Dollar

the balance being payable in monthly instalments of one dollar each until the full amount has been paid, thus affording the purchaser the SATISFACTION AND BENEFIT OF IMMEDIATE POSSESSION.

•••The set will be securely packed and delivered at any express or freight office in Boston without charge.

The books are furnished in two styles of binding :

Dark Cloth, with marbled edge and gold titles....

\$12.00

Half Morocco, real gold edge...

\$15.00



No Catholic Library should be without this Great Work.

It stands alone as the one exhaustive

TREASURY OF CATHOLIC PROGRESS IN AMERICA.

TO SECURE THE BENEFIT of this remarkable offer, send your order in now, enclose \$1.00 and be sure to state WHICH STYLE OF BINDING YOU DESIRE.

Address: Donahoe's Magazine Co. "History Club," 18 Baylston St., Boston, Mass.

REPRODUCTIONS

of the Art of the World, Old Italian Masters, Continental Schools, and Modern Painters are represented in the famous



Portraits, Sculpture and Paintings from the notable galleries of Europe. 1,000 subjects. Quality high, and prices low. These pictures are specially adapted for use in Convents, Orphanages, and all Charitable and Educational Institutions.

"The Cosmos Pictures are really remarkable. They are commendable for their artistic merit and value."
MOSHER'S MAGAZINE, JAN'Y 1903.

For Twenty-five cents, we will send, postage five Standard Size Cosmos Pictures and our Complete illustrated catalogue. Among the pictures will be a fine portrait of His Holiness, Pope Leo XIII.

COSMOS PICTURES COMPANY,
296 Broadway, New York.

Georgetown Convent and Academy of the Visitation of the Blessed Virgin Mary.

Delightfully situated on Georgetown Heights.

Founded in 1799.

Address Sisters of the Visitation,

GEORGETOWN CONVENT,

West Washington, D. C.

COLLEGE and ACADEMY of St. ELIZABETH
CONVENT STATION, N. J.

Conducted by Sisters of Charity of St. Elizabeth

Magnificent buildings, broad parks, and shaded avenues tastefully laid out. Location noted for salubrity of its climate and beauty of its surroundings. Twenty-one miles from New York City. Preparatory, Academic, and Collegiate Departments. Empowered to grant diplomas, confer academic degrees, and to exercise all the functions usually pertaining to higher institutions of learning. (Registered under the Board of Regents of the State of New York.) For catalogue, etc. address

MOTHER SUPERIOR.

College of St. Thomas of Villanova,
VILLANOVA, PENN., 12 miles from Philadelphia.

Conducted by Augustinian Fathers.

COURSES: Classical, Scientific, Commercial.

Approved by the Board of Regents of the State of New York

ST. NICHOLAS' ACADEMY For Small Boys

On the grounds, makes it most desirable and convenient for parents who wish to place their younger and older sons in the same school, but separated from each other.

For particulars, address

Rev. L. A. DELUREY, O. S. A., President.



"The Christian Mother"

And

"Die Christliche Mutter"

Women's monthly magazines, devoted to the improvement of home education; general guides to household management. Endorsed by His Grace, Archbishop Farley, and many Bishops and Priests. Official organ of the Archconfraternity of Christian Mothers, comprising about five hundred societies.

LETTER OF RECOMMENDATION.

NEW YORK, Feb. 17, 1903.

DEAR SIR: I have learned with pleasure of your intention to print an English edition of your excellent monthly "The Christian Mother," which has hitherto appeared only in German, and I am satisfied that its wider field of influence following on this new departure will be attended with very salutary results. Everything that makes for the sanctification of the home, by the distribution of sound Catholic literature, is an added blessing to the family and to society, of which the family is the root. Praying for "The Christian Mother" all success and blessing, I am

Very faithfully yours in Christ,

JNO. M. FARLEY,

Archbishop of New York.

English edition, 32 pages reading matter, with illustrations, per month. Subscription, \$1.00 a year in advance.. German edition, 16 pages reading matter, with illustrations, per month. Subscription, 50 cents a year in advance

Sample copies will be mailed free on application.

JOSEPH SCHAEFER, Publisher - 9 Barclay St., New York

The Dolphin

WHICH IS THE LAY EDITION OF

The Ecclesiastical Review

**CONTAINS THE CREAM OF CATHOLIC LITERATURE, EQUAL TO FIVE
SEPARATE MAGAZINES, AND IS, IN THE TRUEST SENSE, A PERFECT**

CATHOLIC LITERARY DIGEST

Its leading articles touch the main phases of present Catholic thought, dealt with in its fundamental principles. It has Departments of: *Conferences with the Reader, Biblical Criticism, Philosophy, Current Science, Recent Literature* (including all the leading publications in the field of Fiction as well as General Scholarship; also *Book Notes*). By all odds the *Finest Monthly for Educated Catholics*.

\$4.00 a year

16 Shillings a year

American Ecclesiastical Review

825 Arch Street

Philadelphia, Pa.

Agents, Recommended by the Clergy, Wanted. Liberal Terms

THE FOUR-TRACK NEWS

An Illustrated Magazine of Travel and Education

MORE THAN 100 PAGES MONTHLY

Its scope and character is indicated by the following titles of articles that have appeared in recent issues:

Pictures Versus Words—Illustrated	Frederick A. Ober
Haunts of Eben Holden—Illustrated	Del H. Salmon
A Journey Among the Stars—Illustrated	Frank W. Mack
In the Great North Woods—Poem	Eben C. Rexford
Beautiful Porto Rico—Illustrated	Hannah Butterworth
In Rip Van Winkle's Land—Poem	Melina Irving
Nature's Chromometer—Illustrated	John C. Albach
Van Arsdale, The Plutudiunarian—Ilus.	Charles Battell Loomis
The Three Ore-gons—Illustrated	Alfred Holman
Ancient Prophecies Fulfilled—Illustr'd	George H. Daniels
The Stories the Totems Tell—Illustrated	Luther L. Holden
A Little Country Cousin—Illustrated	Kathleen L. Greig
The Mazamas Illustrated	Will C. Steele
What a Wonderful Gossamer—Poem	John G. Kent
A Little Bit of Holland—Illustrated	Charles B. Wells
The Romance of Reality—Illustrated	Jane W. Guthrie
Samos and Tutuila—Illustrated	Michael White
Under Mexican Skies—Illustrated	Marin B. Fenwick
Niagara in Winter—Illustrated	Orrin E. Dunlap
Little Historic Towns—Illustrated	
Old Fort Putnam	William J. Lampton
The Confederate White House	Herbert Brooks
The Alamo	John K. Le Baron

SINGLE COPIES 5 CENTS, or 50 CENTS A YEAR

Can be had of newsdealers, or by addressing

GEORGE H. DANIELS, Publisher

H. DANIELS, Publisher
Grand Central Station, New York

Room No. 69

THE BEST READING MATTER
700-800 illustrations a year.

BENZIGER'S MAGAZINE

The Popular Catholic Family Monthly

**SUBSCRIPTION PRICE, } \$2.00 A YEAR.
PAYABLE IN ADVANCE } 1.00 FOR 6 MOS.**

CONTAINS:

Novels and Stories, Special Articles, Current Events, Father Plinn's Corner, Woman's Department, Games and Amusements for the Young, etc., and 700-800 illustrations a year.

The easiest way to remit is to send amount in bills.

**AGENTS WANTED
IN EVERY TOWN.**

Write for Terms.

BENZIGER BROTHERS.

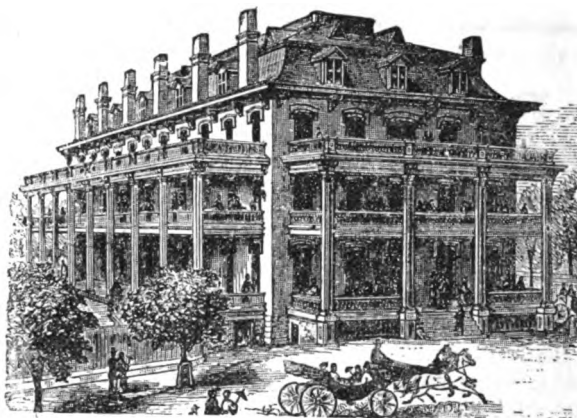
NEW YORK:
CINCINNATI:
CHICAGO:

36 & 38 BARCLAY ST.
343 MAIN STREET.
211 & 213 MADISON ST.

PAUL SMITH'S FOUQUET HOUSE, ... PLATTSBURG, N. Y.

For
Summer-
School
Members.

JAMES
HANEY,
Manager.



RATES :
\$2.50 to \$4.50
Per Day.

Special
Rates
to
Summer-
School
Members.

THE FOUQUET HOUSE will open May 27th after a thorough overhauling inside and out. It contains all the Modern Improvements, and has the finest Dining Room and best service in Northern New York. It is the only first-class Hotel in Plattsburg, and consequently has the greatest patronage from Summer-School Members. The FOUQUET is delightfully situated on the shore of Lake Champlain, opposite "The D. & H." Passenger Station, and only two minutes' walk from boat landing. Its cool, airy rooms, palatial verandas, and commodious dining room hold a world-wide reputation and place it among the leading hotels of the Adirondack Mountains. The new United States Barracks are within a short distance of the House.

The Best Talent

of the country is drawn into business by the rewards of success in commercial life. The shortest path to success is open to the seller—the advocate of trade. I desire to secure a few of the best sellers obtainable, men of character and ability who can interest those who buy investment securities. In writing give your age, occupation and bank references.

GEORGE T. DEXTER,
Superintendent of Domestic Agencies,
The Mutual Life Insurance Company of New York
32 Nassau Street, New York, N. Y.

THE TUTTLE & PARSHALL CO.

Jewelers

Fine line of Local Souvenirs,
China, Glassware, Etc.

Repairing, Designing and Engraving

J. W. TUTTLE & CO.

Printers, Stationers and Bookbinders. Fishing Tackle, Tennis, Golf
and Base Ball Goods

Plattsburgh, N. Y.

Members of the C. S. S. A. will be cordially welcomed at

Cady's Drug Store, PLATTSBURGH, N. Y.

where their needs in medicines and toilet articles can be supplied, and where a convenient waiting place for the Cliff Haven Electric Cars, is at their disposal.

THREE LICENSED PHARMACISTS.

O. T. LARKIN, Ph.G. WELL EQUIPPED PHARMACY

Large assortment of Drugs and Sundries selected for Summer Trade.

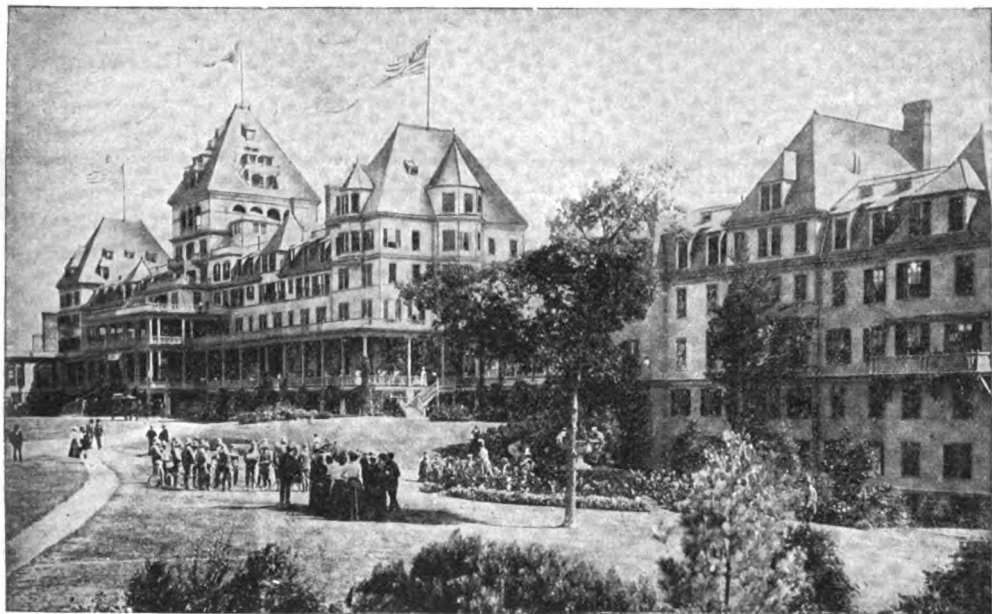
Soda Fountain maintained at a high standard.

People attending the Catholic Summer School and their friends will find this store a convenience, and will be made welcome, whether buying or not.

No. 1 Bridge Street, PLATTSBURGH



HOTEL CHAMPLAIN



Bluff Point near Plattsburg, N. Y.



THE PEERLESS LAKE AND MOUNTAIN RESORT OF THE ADIRONDACKS



Known everywhere as one of the most magnificent summer hotels in America.

Located on a bold eminence on the shore of Lake Champlain in the center of a forest park of 450 acres.

Superb views of the Lake and Green Mountains of Vermont to the East and the highest peaks and ranges of the Adirondacks to the West.

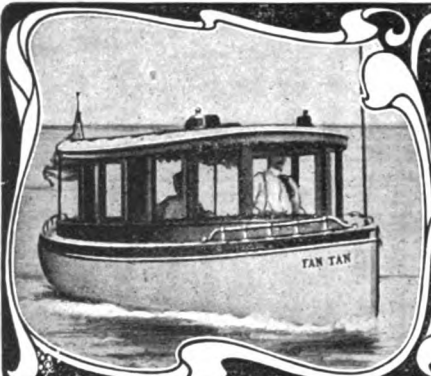
GOLF on full-length 18-hole course, kept in pink of condition. Attractive clubhouse with all conveniences.

HOTEL CHAMPLAIN is three miles from Plattsburg, N. Y., on main line Delaware & Hudson R. R., and is reached in through Pullmans.

BOATING, FISHING, and ideal fresh water bathing, complete facilities. Splendid roads for automobilizing.

A beautiful booklet of illustrations sent upon request.

E. L. BROWN, Mgr., Until July 1st care Lincoln Safe Deposit Co., 42d St., New York



LOZIER GAS ENGINES AND LAUNCHES

THE finest engine and launch factories in the world combined with a constant endeavor to excel in quality enable us to produce boats and engines of unequalled merit

THE LOZIER MOTOR COMPANY
PLATTSBURG, N. Y.

Branch Offices: NEW YORK CITY - - - NO. 1 BROADWAY
BOSTON - - - - - 185 SUMMER STREET
PHILADELPHIA - - - THE BOUREE BUILDING

1903 "Colonial Houses for Modern Homes"



MR. E. S. CHILD, ARCHITECT, No. 62 NEW STREET N. Y., ANNOUNCES THE PUBLICATION OF AN ENTIRELY NEW BOOK OF COLONIAL HOUSES FOR 1903 AND PRESENTS HERewith AN ILLUSTRATION IN MINIATURE OF ONE OF THE DESIGNS.

This book has had more thought and labor expended on it than any of its predecessors, and is in every way more complete. It contains floor plans, descriptions, estimates, and correctly drawn perspectives. In design, in clearness, and in its value to all who intend to build a fine home, it is unlike any other publication.

Price \$2.00, delivered by express prepaid. Last year's edition (1902) is also of interest, price \$2.00. Address

E. S. CHILD, Architect - **62 New Street, New York**
Room 28

Ausable Chasm

**One of the Natural
Wonders of the World**

**It is two miles long, one to two
hundred feet deep, ten to fifty feet
wide**

**SPECIAL RATE FOR
CATHOLIC SUMMER SCHOOL
BY BOAT OR RAIL**

Only a short distance from the Summer School

And in connection therewith

Hotel Ausable Chasm

CHAS. W. BICKFORD, General Manager.



PATRICK J. SWEENEY,
Editor.

**Business Sermons.
Practical Talks.
Filled with Energy,
Enthusiasm and
Hustle.**

**Lots of "Cheer Up" in It. Everything
Clean, Bright, Short and Snappy.**

**CHAT is Original. It has struck
a path across a new field.**

**Not the Biggest, but the Brightest
and Best 5 cent Magazine.**

**CHAT is Striking, Vigorous, and
Pleasing.**

Published Monthly.

*Five Cents a Copy. Sixty Cents a Year.
Three Months Trial Subscription Ten cents if you
mention "The Champlain Educator."*

MANHATTAN REPORTING CO.

150 Nassau Street, New York.

CHAMPLAIN TRANSPORTATION COMPANY

LAKE GEORGE STEAMBOAT COMPANY

Lake Champlain and Lake George

"The Gateway of the Country"

The attractive tourist route to the resorts of the Adirondack, White and Green Mountains, Saratoga, Montreal and Ottawa, and the popular way to reach the **Catholic Summer School of America** at Cliff Haven, N. Y.

Steamer connections are made at Caldwell with morning train of the D. & H. R. R. from Troy, Albany, Saratoga and points south, passing through Lakes George and Champlain by daylight, reaching Cliff Haven 6.30 P.M. Steamboat landing at the Assembly grounds.

The steamers on both Lakes are new, up-to-date vessels, and are well equipped to furnish ease and comfort to the traveler. The "SAGAMORE" on Lake George, built in 1902 and "VERMONT" on Lake Champlain, just completed this season, have spacious saloons and pleasant large decks, provided with comfortable chairs and this daylight trip over these beautiful and historical Lakes is one long to be remembered.

Meals served on American plan, Cuisine equal to the best city hotels.

Tickets can be procured at all Railroad and Steamship offices throughout the country.

New York Agency, 21 Cortlandt Street.

For time tables, beautifully illustrated booklet describing the region, all information regarding rates and routes, send 5c. in stamps to

GEORGE RUSHLOW,
General Manager.

D. A. LOOMIS,
Ticket Agent & Acc't.

GENERAL OFFICES, BURLINGTON, VT.

THE

Delaware & Hudson Railroad.

THE LEADING TOURISTS' LINE

TO THE CATHOLIC SUMMER SCHOOL, CLIFF HAVEN, ON LAKE CHAMPLAIN, N. Y.

Shortest

**The Quickest Line
and Best**

BETWEEN

New York and Montreal.

"It may be questioned whether there is a railway journey in the world which gives in one day a variety and splendor of landscape to equal that which is enjoyed by the traveller taking the morning express by this line between Montreal and New York."—*Scottish Review*.

**NEW YORK CITY TICKET OFFICE AND BUREAU OF
INFORMATION, 21 CORTLANDT ST.**

H. G. YOUNG,
2d Vice-President.

J. W. BURDICK,
General Passenger Agent.

Geo. H. Carroll & Co.

Artistic Furniture

Special Attention to Furnishing
Summer School Cottages
AT CLIFF HAVEN

16 Bridge Street,

PLATTSBURGH, N. Y.

D. CALLANAN

Builder of
**Champlain Summer
School Cottages**
AT CLIFF HAVEN
Material and Workmanship First Class

PLATTSBURGH, NEW YORK

APPROVED BY USE IN CATHOLIC SCHOOLS

Hyde's Two-Book Course in English
 " Practical Lessons in English
 Thomas's History of the United States
 The Walsh Arithmetic
 Dole's American Citizen
 Thompson's Drawing
 Natural System of Vertical Writing
 Home and School Classics

39 volumes selected from the world's
 best literature for children. 20,
 30, 40 and 60 cents per volume . .

SEND FOR DESCRIPTIVE CIRCULARS

D. C. HEATH & CO. Publishers
 BOSTON NEW YORK CHICAGO LONDON

Best Books in Mathematics

Baird's Graded Work in Arithmetic.
 Milne's Arithmetics.
 Robinson's New Arithmetics.
 White's Arithmetics.
 Winslow's Natural Arithmetic.
 Williams and Rogers' Commercial
 Arithmetic.
 Milne's Algebras.
 White's Algebras.
 Milne's Plane and Solid Geometry.
 Phillips and Fisher's Geometry.
 Phillips and Strong's Trigonometry.
 Crockett's Trigonometry.

For particulars, address

American Book Company,
 Publishers,
 100 Washington Square, New York

TWO IMPORTANT NEW BOOKS

THE GREAT ENCYCLICAL LETTERS OF POPE LEO XIII.

With Preface by REV. JOHN J. WYNNE, S. J.

8vo, cloth, handsomely bound, net \$2.00
 (Postage 20 cents extra)

CHRISTIAN APOLOGETICS

By
 REV. W. DERIVIER, S. J.

Edited by the
 RIGHT REV. S. G. MESSMER, D.D., D.C.L.
 BISHOP OF GREEN BAY

One volume, large octavo, about 600 pages, with
 complete alphabetical Index, well printed and bound

Price, net, \$1.75
 (Postage 20 cents extra)

BENZIGER BROTHERS
 NEW YORK: 36 & 38 BARCLAY ST.
 CINCINNATI: 343 MAIN STREET.
 CHICAGO: 211 & 213 MAIN ST.

An Art Reproduction

IN COLORS

of the Painting of

POPE PIOUS X

By JOHN F. KAUFMAN

Will be ready end of September

Size of Picture (without margin) 18x24 in.

This reproduction is a work of art, made
 from an original oil painting, and is a faith-
 ful likeness of our Holy Father. It will be
 an ornament to every Catholic home.

Price 50 cents, free by mail
 (Silver or Stamps)

Correspondence solicited in regard
 to original oil portraits of the Holy Father.

BENZIGER BROTHERS
 NEW YORK: 36 and 38 Barclay Street
 CINCINNATI: 343 Main Street
 CHICAGO: 211 and 213 Madison Street

Agents Wanted Authorized Life of Pope Leo XIII.



Written with the encouragement, approbation and blessing of *His Holiness*, by Mgr. Bernard O'Reilly, D.D., LL.D., who for eight years lived in the Vatican as Domestic Prelate to the Pope. This distinguished American author was summoned to Rome and appointed by the Pope as his *Official Biographer*. The work is dedicated to and accepted by Cardinal Gibbons and is approved and recognized by all Church Authorities as the *only official biography of the Pope*. Over 800 pages; magnificently illustrated.

Unparalleled opportunity for agents. Best Commission. Elegant outfit free. Send 15c. for postage.

THE JOHN C. WINSTON CO., 718 Arch St., Philadelphia.

Advertisers, Publishers, and Printers Save Time and Money by Using Challen's Record Books.

Subscription Record, Advertiser's Record, Advertising Record, Job Printing Record, Correspondence Record, Ruled, Printed and Indexed for quick entry and reference. Descriptive circular and price list on application.

E. A. & W. E. CHILD, Publishers.
14 Dover Street, corner Water, NEW YORK.

O. T. Larkin, Ph. G.
WELL-EQUIPPED

Pharmacy

Large assortment of **Drugs and Sundries** selected for Summer Trade.

Soda Fountain maintained at a high standard.

People attending the Catholic Summer School and their friends will find this store a convenience, and will be made welcome, whether buying or not.

1 Bridge St., Plattsburgh



"The Christian Mother"

And

"Die Christliche Mutter"

Women's monthly magazines, devoted to the improvement of home education; general guides to household management. Endorsed by His Grace, Archbishop Farley, and many Bishops and Priests. Official organ of the Archconfraternity of Christian Mothers, comprising about five hundred societies.

LETTER OF RECOMMENDATION.

DEAR SIR: I have learned with pleasure of your intention to print an English edition of your excellent monthly "The Christian Mother," which has hitherto appeared only in German, and I am satisfied that its wider field of influence following on this new departure will be attended with very salutary results. Everything that makes for the sanctification of the home, by the distribution of sound Catholic literature, is an added blessing to the family and to society, of which the family is the root. Praying for "The Christian Mother" all success and blessing, I am

Very faithfully yours in Christ,

JNO. M. FARLEY,
Archbishop of New York.

English edition, 32 pages reading matter, with illustrations, per month. Subscription, \$1.00 a year in advance. German edition, 16 pages reading matter, with illustrations, per month. Subscription, 50 cents a year in advance.

Sample copies will be mailed free on application.

JOSEPH SCHAEFER, Publisher - 9 Barclay St., New York

APPROVED BY USE IN CATHOLIC SCHOOLS

Hyde's Two-Book Course in English

" Practical Lessons in English

Thomas's History of the United States

The Walsh Arithmetic

Dole's American Citizen

Thompson's Drawing

Natural System of Vertical Writing

Home and School Classics

30 volumes selected from the world's
best literature for children. 20, 30, 40
and 60 cents per volume.....

SEND FOR DESCRIPTIVE CIRCULARS

D. C. HEATH & CO. Publishers
BOSTON NEW YORK CHICAGO LONDON

TWO IMPORTANT NEW BOOKS

The Great Encyclical Letters OF Pope Leo XIII.

With Preface by REV. JOHN J. WYNNE, S. J.

8vo, cloth, handsomely bound, *net*, \$2.00
(Postage, 20 cents extra)

CHRISTIAN APOLOGETICS

BY

REV. W. DERIVIER,

Edited by the

RIGHT REV. S. G. MESSMER, D.D., D.C.L.

Bishop of Green Bay

One volume, large octavo, about 600 pages, with
complete alphabetical Index, well printed and
bound

Price, net, \$1 75

(Postage, 20 cents extra)

BENZIGER BROTHERS

NEW YORK: 36 & 38 Barclay St.

CINCINNATI: 343 Main Street.

CHICAGO: 211-213 Main Street.

A Model Historical Text-book WOLFSON'S ESSENTIALS IN ANCIENT HISTORY - \$1.50

PREPARED on the plan recommended by the Committee of Seven, this book meets satisfactorily the most exacting college entrance requirements in History, and combines, in one volume, Greek and Roman history with that of the Eastern nations. The work covers one school year. The illustrations, the list of topics for research, and the bibliographies of parallel reading, deserve special mention. The treatment is fair and impartial.

American Book Company

PUBLISHERS

New York Cincinnati Chicago Boston

REPRODUCTIONS

of the Art of the World, Old Italian Masters, Continental Schools and Modern Painters are represented in the famous



Portraits, Sculpture and Paintings from the notable galleries of Europe, 1,000 subjects. Quality high, and prices low. These pictures are specially adapted for use in Convents, Orphanages, and all Charitable and Educational Institutions.

"The Cosmos Pictures are really remarkable. They are commendable for their artistic merit and value."

MOSHER'S MAGAZINE, JAN., 1903.

For Twenty-five cents, we will send, postage paid, two Large and five Standard Size Cosmos Pictures and our Complete illustrated catalogue. Among the pictures will be a fine portrait of His Holiness, Pope Leo XIII.

COSMOS PICTURES COMPANY

296 Broadway

New York

DOMINICAN HOUSES OF RETREAT

ALBANY AND SARATOGA, N. Y.

Conducted by

Dominican Sisters of St. Catherine Di Ricci

Ladies received for private Retreats at any time of the year, also as guests. Resident Chaplains, daily Mass, frequent Exposition. Cool rooms, careful attendance, libraries open daily. Summer School students specially invited to break the journey to and from Cliff Haven.

Convents at 886 Madison Ave., Albany
and 36 White Street, Saratoga Springs

Georgetown Convent and Academy of the
Visitation of the Blessed Virgin Mary
Delightfully situated on Georgetown Heights
Founded in 1799

Address Sisters of the Visitation

GEORGETOWN CONVENT

West Washington, D. C.

COLLEGE & ACADEMY of ST. ELIZABETH Convent Station, N. J.

Conducted by Sisters of Charity of St. Elizabeth

Magnificent buildings, broad parks, and shaded avenues tastefully laid out. Location noted for salubrity of its climate and beauty of its surroundings. Twenty-one miles from New York City. Preparatory, Academic, and Collegiate Departments. Empowered to grant diplomas, confer academic degrees, and to exercise all the functions usually pertaining to higher institutions of learning. (Registered under the Board of Regents of the State of New York). For catalogue, etc., address

MOTHER SUPERIOR

College of St. Thomas of Villanova

VILLANOVA, PENN., 12 miles from Philadelphia

Conducted by Augustinian Fathers

COURSES: Classical, Scientific, Commercial

Approved by the Board of Regents of the State of N. Y.

ST. NICHOLAS' ACADEMY For Small Boys

On the grounds, makes it most desirable and convenient for parents who wish to place their younger and older sons in the same school, but separated from each other. For particulars, address

Rev. J. A. DELUREY, O. S. A., President

The Dolphin

WHICH IS THE LAY EDITION OF

The Ecclesiastical Review

CONTAINS THE CREAM OF CATHOLIC LITERATURE, EQUAL TO FIVE
SEPARATE MAGAZINES, AND IS, IN THE TRUEST SENSE, A PERFECT

CATHOLIC LITERARY DIGEST

Its leading articles touch the main phases of present Catholic thought, dealt with in its fundamental principles. It has Departments of: *Conferences with the Reader, Biblical Criticism, Philosophy, Current Science, Recent Literature* (including all the leading publications in the field of Fiction as well as General Scholarship; also *Book Notes*). By all odds the *Finest Monthly for Educated Catholics*.

\$4.00 a year

16 Shillings a year

American Ecclesiastical Review

825 Arch Street

Philadelphia, Pa.

Agents, Recommended by the Clergy, Wanted. Liberal Terms

WANTED

The following back numbers of the *Catholic Reading Circle Review*:

Vol. I, Nos. 1 and 5—
January and May, 1891; Vol.
V., No. 8—May, 1894.

Address: Mosher's Magazine
39 East 42d Street
NEW YORK, N. Y.

THE FOUR-TRACK NEWS

An Illustrated Magazine
of Travel and Education

MORE THAN 100 PAGES MONTHLY

Its scope and character are indicated by the following titles of articles that have appeared in recent issues:

Picturesque Venezuela—Illustrated . . .	Frederick A. Ober
Haunts of Eben Holden—Illustrated . . .	Del B. Salmon
A Journey Among the Stars—Illus. . . .	Frank W. Mack
In the Great North Woods—Poem . . .	Eben E. Rexford
Beautiful Porto Rico—Illustrated . . .	Hezekiah Butterworth
In Rip Van Winkle's Land—Poem . . .	Minna Irving
Nature's Chronometer—Illustrated . . .	H. M. Albaugh
Van Arsdale, The Plutitudinarian—Illus. .	C. Battell Loomis
The Three Oregons—Illustrated . . .	Alfred Holman
Ancient Prophecies Fulfilled—Illus. . .	George H. Daniels
The Stories the Totems Tell—Illustrated .	Luther L. Holden
A Little Country Cousin—Illustrated . .	Kathleen L. Greig
The Mazamas—Illustrated . . .	Will G. Steel
When Mother Goes Away—Poem . . .	Joe Cone
A Little Bit of Holland—Illustrated . .	Charles B. Wells
The Romance of Reality—Illustrated . .	Jane W. Guthrie
Samos and Tutuila—Illustrated . . .	Michael White
Under Mexican Skies—Illustrated . . .	Martin B. Fenwick
Niagara in Winter—Illustrated . . .	Orrin E. Dunlap
Little Histories—Illustrated . . .	
Old Fort Putnam . . .	William J. Lampton
The Confederate White House . . .	Herbert Brooks
The Alamo . . .	John K. Le Baron

SINGLE COPIES 5 CENTS, OR 50 CENTS A YEAR

Can be had of newsdealers, or by addressing

GEORGE H. DANIELS, Publisher

ROOM 69 7 East 42d St., New York

Wisdom in Family Life

The Mutual Life Insurance Company of New York is constantly demonstrating its ability and experience in advising business men concerning money matters in the home. For instance,

The late Archibald N. Waterhouse, of Philadelphia, who died suddenly last Friday, held policies amounting to \$80,000 in the Mutual Life Insurance Company of New York. The forms of insurance under which these policies were issued were so selected that his widow will receive at once \$20,000 in cash and an annual income of \$3,000 for twenty years; and if she is living at the end of that period she will receive \$60,000 in cash, making the total amount received under these policies \$140,000, on which the premiums paid by Mr. Waterhouse amounted to only \$27,492.20.

(From the *Philadelphia Record*, Nov. 13, 1902.)

In writing for terms on similar policies, state what you would like to receive in cash at the end of limited payment period, amount you would like your beneficiary to receive in event of your death, and give your age.

THE MUTUAL LIFE INSURANCE
COMPANY OF NEW YORK
RICHARD A. McCURDY, President

A. G. Spalding & Bros.

BASE BALL GOLF LAWN TENNIS
FIELD HOCKEY OFFICIAL ATHLETIC IMPLEMENTS

Largest Manufacturers in
the World of Official
Athletic Supplies



Spalding's Catalogue of
all Athletic Sports Mailed
Free to any Address

A. G. SPALDING & BROS.

New York

Chicago

Denver

Buffalo

Baltimore

Geo. H. Carroll & Co.

Artistic Furniture

Special Attention to Furnishing

Summer School

Cottages

AT CLIFF HAVEN

16 BRIDGE STREET

PLATTSBURGH, N. Y.

D. CALLANAN

Builder of

Champlain

Summer
School Cottages

AT CLIFF HAVEN

Material & Workmanship First Class

PLATTSBURGH, NEW YORK

APPROVED BY USE IN CATHOLIC SCHOOLS

Hyde's Two-Book Course in English

" Practical Lessons in English

Thomas's History of the United States

The Walsh Arithmetic

Dole's American Citizen

Thompson's Drawing

Natural System of Vertical Writing

Home and School Classics

30 volumes selected from the world's
best literature for children. 20, 30, 40
and 60 cents per volume.....

SEND FOR DESCRIPTIVE CIRCULARS

D. C. HEATH & CO. Publishers
BOSTON NEW YORK CHICAGO LONDON

AIDS IN GEOGRAPHY

CARPENTER'S GEOGRAPHICAL READERS

ASIA, \$0.60 NORTH AMERICA, \$0.60
SOUTH AMERICA, \$0.60 EUROPE, \$0.70

The supplementary geographical readers give full, vivid and interesting accounts of trips through the four continents with the children. They are profusely illustrated from the author's photographs, and lay especial stress on the human and industrial side of geography. They invest the study with new life and charm for the pupil, and when used in connection with any of our regular series of geographies, furnish the most complete course possible in the subject.

American Book Company
Washington Square, NEW YORK

Agents Wanted on Weekly Salary for **Benziger's Magazine**

The Popular Catholic Family Monthly.

SUBSCRIPTION PRICE, \$2.00 A YEAR.

We want an agent, man or woman in every town, and will pay a good weekly salary to the right person. Apply at once, giving references. ♦♦♦♦♦

BENZIGER'S MAGAZINE is the most popular Catholic monthly published, and is recommended by over 50 Archbishops and Bishops. It contains:

Novels of Absorbing Interest	Current Events
Stories by the best Writers	Woman's Realm
Articles on Interesting Subjects	Children's Dept.
Father Finn's Corner	Question Box, etc.

Numerous fine Illustrations, about 500 a Year
Each number contains several reproductions of famous Paintings, in large size, suitable for Framing

Subscribe now, and get a year's entertainment for the whole family.

The easiest way to remit is to mail a Two-Dollar Bill to **BENZIGER BROTHERS, 36-38 Barclay St., New York.**

BENZIGER BROTHERS,

NEW YORK: 36-38 Barclay Street. CINCINNATI: 343 Main Street.

CHICAGO: 211-213 Madison Street.

Georgetown Convent and Academy of the Visitation of the Blessed Virgin Mary

*Delightfully situated on Georgetown Heights
Founded in 1799.*

Address Sisters of the Visitation

GEORGETOWN CONVENT

West Washington, D. C.

COLLEGE & ACADEMY of ST. ELIZABETH. Convent Station, N. J.

Conducted by Sisters of Charity of St. Elizabeth

Magnificent buildings, broad parks, and shaded avenues tastefully laid out. Location noted for salubrity of its climate and beauty of its surroundings. Twenty-one miles from New York City. Preparatory, Academic, and Collegiate Departments. Empowered to grant diplomas, confer academic degrees, and to exercise all the functions usually pertaining to higher institutions of learning. (Registered under the Board of Regents of the State of New York). For catalogue, etc., address

MOTHER SUPERIOR

College of St. Thomas of Villanova

VILLANOVA, PENN., 12 miles from Philadelphia

Conducted by Augustinian Fathers

COURSES: Classical, Scientific, Commercial

Approved by the Board of Regents of the State of N. Y.

ST. NICHOLAS' ACADEMY For Small Boys

On the grounds, makes it most desirable and convenient for parents who wish to place their younger and older sons in the same school, but separated from each other. For particulars, address

Rev. L. A. DELUREY, O. S. A., President

DOMINICAN HOUSES OF RETREAT

ALBANY AND SARATOGA, N. Y.

Conducted by

Dominican Sisters of St. Catherine Di Ricci

Ladies received for private Retreats at any time of the year, also as guests. Resident Chaplains, daily Mass, frequent Exposition. Cool rooms, careful attendance, libraries open daily. Summer School students specially invited to break the journey to and from Cliff Haven.

Convents at 886 Madison Ave., Albany
and 36 White Street, Saratoga Springs

THE FOUR-TRACK NEWS

An Illustrated Magazine
of Travel and Education

MORE THAN 100 PAGES MONTHLY

Its scope and character are indicated by the following titles of articles that have appeared in recent issues:

Footprints of Columbus in Spain—Illustr'd.	Fred. A. Ober
A Watch with a History—Illustrated.	N. S. Olds
A Journey Among the Stars—Illustrated.	Frank W. Mack
In the Great North Woods—Poem.	Eben F. Rexford
Where Pilgrim and Puritan Met—Illustr'd.	H. Butterworth
In Rip Van Winkle's Land—Poem.	Mina Irving
Nature's Chronometer—Illustrated.	H. M. Albaugh
Abandoned Farms—Illustrated.	Howard W. Coggeshall
The Three Oregons—Illustrated.	Alfred Holman
Ancient Prophecies Fulfilled—Illustr'd.	George H. Daniels
The Stories the Totems Tell—Illustrated.	Luther L. Holden
A Little Country Cousin—Illustrated.	Kathleen L. Greig
The Masamias—Illustrated.	Will G. Steel
When Mother Goes Away—Poem.	Joe Cone
A Little Bit of Holland—Illustrated.	Charles B. Wells
The Romance of Reality—Illustrated.	Jane W. Guthrie
The War Eagle—Illustrated.	Mary L. Austin
Under Mexican Skies—Illustrated.	Marin B. Fenwick
Niagara in Winter—Illustrated.	Orrin E. Dunlap
Little Histories—Illustrated:	
Old Fort Putnam	William J. Lampton
Charter Oak Chair	Beale H. Dean
The Confederate White House	Herbert Brooks

SINGLE COPIES 5 CENTS, OR 50 CENTS A YEAR

Can be had of newsdealers, or by addressing
GEORGE H. DANIELS, Publisher,
Room 69 7 East 42d Street, New York

The Dolphin

WHICH IS THE LAY EDITION OF

The Ecclesiastical Review

CONTAINS THE CREAM OF CATHOLIC LITERATURE, EQUAL TO FIVE
SEPARATE MAGAZINES, AND IS, IN THE TRUEST SENSE, A PERFECT

CATHOLIC LITERARY DIGEST

Its leading articles touch the main phases of present Catholic thought, dealt with in its fundamental principles. It has Departments of: *Conferences with the Reader, Biblical Criticism, Philosophy, Current Science, Recent Literature* (including all the leading publications in the field of Fiction as well as General Scholarship; also *Book Notes*). By all odds the *Finest Monthly for Educated Catholics*.

\$ 4.00 a year

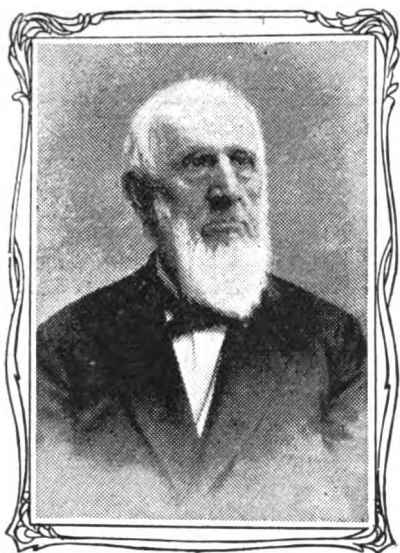
16 Shillings a year

American Ecclesiastical Review

825 Arch Street

Philadelphia, Pa.

Agents, Recommended by the Clergy, Wanted. Liberal Terms



THE WORLD'S OLDEST POLICY-HOLDER.

MR. Charles H. Booth, of Englewood, N. J., one hundred years old September 13, 1923, is the world's oldest policy-holder. He was insured in The Mutual Life Insurance Company of New York, February 7, 1843, the first week of the Company's existence.

A SHREWD INVESTOR

will be glad to know how the greatest accumulation of trust funds in the world is invested. A young man who is just beginning to accumulate and invest his savings will be interested in a booklet that describes the investments of The Mutual Life Insurance Company of New York. This information is found in "A Banker's Will." Sent free on application.

This Company ranks
First—In Assets,
First—In Amount Paid Policy-holders,
First—In Age.

**THE MUTUAL LIFE INSURANCE
 COMPANY OF NEW YORK.**

RICHARD A. McCURDY President

"Of all inventions, the alphabet and printing press alone excepted, those inventions which abridge distance have done most for civilization."

—Macaulay.

**MAP OF THE
 NEW YORK CENTRAL
 LINES**

A system of 11,126 miles of railway in the populous territory east of Chicago, St. Louis and Cincinnati, furnishing luxurious and rapid transportation facilities for more than one-half of the entire population of the United States.

Details of rates and trains given by any New York Central ticket agent.

A copy of "America's Winter Resorts" will be sent free, postpaid, on receipt of a postage stamp by George H. Daniels, General Passenger Agent, New York Central & Hudson River Railroad, Grand Central Station, New York.

D. CALLANAN

Builder of

Champlain

Summer

School Cottages

AT CLIFF HAVEN

Material & Workmanship First Class

PLATTSBURGH, NEW YORK

The Rosary Magazine

AN ILLUSTRATED CATHOLIC
LITERARY MONTHLY.
PUBLISHED BY THE
DOMINICAN FATHERS : : :

Subscription, \$ 2 . 0 0

—What Others Say Of It—

It is always a delight to peruse the
Rosary Magazine.

* * * * *

The Rosary offers as good a bill of
contents as ever. There is not an
unreadable line from beginning to end.
—New World, Nov. 9, 1901.

* * *

The Rosary Magazine is one of the
most carefully conducted of our peri-
odicals. The way of the Catholic editor
is perhaps difficult, but the Dominican
Fathers seem to have no difficulty in
enticing talent to the pages of their
admirable publication.

* * * * *

The Rosary Magazine is giving evi-
dence of marked improvement. It is
easily in the van of the Catholic month-
lies.—New Century.

* * *

Allow me to congratulate you on the
admirable way in which your excellent
magazine is produced. I have shown
it to several very intelligent persons—
they speak exuberantly in its praise.—
Rev. John McLaughlin, Author of
"The Divine Plan of the Church."

* * *

Your editorials on books, etc., are
very valuable, as they aid in choosing a
really good book,

Yours for success,

A Reader.

The Rosary is a magazine with
powerful influence for good. Its papers
are varied and instructive, stimulative,
and replete with information.

* * * * *

The table of contents contains the
usual features of much interest. From
cover to cover the Rosary Magazine is
worthy of note.—Pittsburg Catholic,
Oct. 1, 1901.

* * *

My hearty congratulations on the
success and high standing of the Rosary
Magazine.—John F. Mullany, LL.D.

* * *

The articles, stories, and poems, which
make up the contents of the Rosary
Magazine, are all worthy of attention.—
Sacred Heart Review.

* * *

Congratulating you on the Rosary's
admirable make-up, and wishing you
continued success, I am,

Very respectfully yours,

M. B. O'Sullivan,
Editor Donohue's Magazine.

* * *

Let me congratulate you on your
Easter number, which was a thing of
beauty and a joy for—your readers.—
P. J. Coleman, Messenger of the Sacred
Heart.

SOMERSET, OHIO

SPENCERIAN VERTICAL PENMANSHIP

Shorter Course—Common School Course

After experimenting with short-lived and faddish systems of penmanship, with which the educational world has been flooded during the past few years, the tendency among the best teachers is to return to those systems which have stood the test of time and use successfully. Foremost among these is the Spencerian Vertical Penmanship. The forms in this course are simple, graceful, and easily written. They do not require the laborious printing necessitated by many series of vertical copy books. They give both legibility and speed in writing, and combine the preeminent beauty of the Spencerian forms with the best features of the vertical system.

American Book Company

100 Washington Square :: :: New York

TEACHERS WANTED!!

We need a few more teachers at once for Fall and Spring schools. More calls now than ever before. Schools and colleges supplied with teachers free of cost. Address your nearest office. Enclose stamp for reply.

American Teachers' Association

174 RANDOLF BLDG., MEMPHIS, TENN.

1423 ARCH STREET, PHILADELPHIA, PA.

TEACHERS! TEACHERS!

Teachers who expect to take an examination for a teacher's certificate should at once begin our Teachers' Interstate Examination Course. Thorough and practical. No teacher can fail to secure a first-grade certificate after completing this course. We prepare you to teach and then secure you a good position. Write at once your nearest office. Enclose stamp for reply.

American Teachers' Association

174 RANDOLF BLDG., MEMPHIS, TENN.

1423 ARCH STREET, PHILADELPHIA, PA.

700-800 ILLUSTRATIONS
INTERESTING STORIES AND ARTICLES

the
BEST CHRISTMAS GIFT
is a year's subscription to

**BENZIGER'S
MAGAZINE**

The Popular Catholic Family Monthly
SUBSCRIPTION, \$2.00 A YEAR

This gift is received not only once, but every month, and is a continual reminder of your friendship. The cost is only \$2.00.

Send us the addresses of your friends to whom you wish to present Benziger's Magazine, with \$2.00 for each name, and we will send them the Magazine every month for a year, beginning with the Christmas number. You may be sure that this gift will be highly appreciated. With each subscription we shall send

A BEAUTIFUL CHRISTMAS CARD
with the giver's name inscribed.

BENZIGER BROTHERS

NEW YORK CINCINNATI CHICAGO
36-38 Barclay St. 343 Main St. 211-213 Madison St.

Georgetown University

WASHINGTON, D. C.

Under the management of the Fathers of the Society of Jesus. Preparatory and Collegiate Courses for Boarders and Day Scholars.

Complete Post-Graduate Courses

A numerous and eminent medical faculty. A Dental School will be opened this year in connection with the Medical Department. Unequalled opportunities for the study of American jurisprudence. For Catalogue address

The Rev. Jerome Daugherty, S. J.

RECTOR

Georgetown Convent and Academy of the Visitation of the Blessed Virgin Mary

Delightfully situated on Georgetown Heights
FOUNDED 1779

Address SISTERS OF THE VISITATION
GEORGETOWN CONVENT
WEST WASHINGTON :: :: D. C.

A. G. Spalding & Bros.

BASE BALL

GOLF

LAWN TENNIS

FIELD HOCKEY

OFFICIAL
ATHLETIC
IMPLEMENTS

Largest Manufacturers in the World
of Official Athletic Supplies

Spalding's Catalogue of all Athletic
Sports Mailed Free to any Address

A. G. Spalding & Bros.



NEW YORK
CHICAGO
DENVER
BUFFALO
BALTIMORE

The Dolphin

Which is the Lay Edition of

THE ECCLESIASTICAL REVIEW

Contains the cream of Catholic
literature, equal to five sep-
arate magazines, and is, in
the truest sense, a perfect

CATHOLIC LITERARY DIGEST

Four Dollars a Year
Sixteen Shillings a Year

4



ITS leading articles touch the
main phases of present Cath-
olic thought, dealt with in its
fundamental principles. It has
Departments of: *Conferences with
the Reader, Biblical Criticism,
Philosophy, Current Science,
Recent Literature* (including all
the leading publications in the
field of Fiction as well as General
Scholarship; also Book Notes).
By all odds the *Finest Monthly
for Educated Catholics*.

American Ecclesiastical Review

Agents, recommended by the
Clergy, wanted. Liberal terms

825 ARCH STREET
PHILADELPHIA, PA.

BYRNE PIANOS

Made by the C. E. Byrne Piano Co., New York. For sale at factory prices, cash or installments; also rented. Over 25,000 in use. One of our numerous styles is used by the Champlain Summer School in the club-house. Special prices given Summer School Patrons



Beautiful Cases in Mahogany, Oak and Walnut

Write for Illustrated Catalogue showing all styles

C. E. BYRNE PIANO COMPANY MAKERS OF HIGH-GRADE UPRIGHT PIANOS

Office, Factory and Warerooms

229, 231, 233, 235 East 41st St., New York
But Three Blocks from Central Railroad Station

SUCCESS

INHERES in the faculty to get other people working for you. When it is possible to engage such an effective worker in your interest as the late Thomas S. Kennedy, of Kentucky, secured in 1845, isn't it worth while to do so at once? He then took a policy in the Mutual Life Insurance Company of New York for \$5,000. Dividends to the amount of \$6,807 had accumulated on this policy, making the total amount paid by the Company \$11,807. The net premiums paid by Mr. Kennedy amounted to \$3,465.88, making the return over cost \$8,341.12.

In writing for information about a policy of this kind, state what you would like to receive in cash at the end of limited payment period, amount you would like your beneficiary to receive in event of your death, and give your age.

**THE MUTUAL LIFE INSURANCE
COMPANY OF NEW YORK**

RICHARD A. McCURDY, President

THE FOUR-TRACK NEWS

An Illustrated Magazine
of Travel and Education

MORE THAN 128 PAGES MONTHLY

Its scope and character are indicated by the following titles of articles that have appeared in recent issues:

Footprints of Columbus in Spain—	Illustrated F. A. Ober
A Watch with a History—	Illustrated N. S. Olds
A Journey Among the Stars—	Illus. Frank W. Mack
In the Great North Woods—	Poem Eben K. Rexford
Where Pilgrim and Puritan Met—	Illustrated H. Butterworth
In Rip Van Winkle's Land—	Poem Minna Irving
Nature's Chronometer—	Illustrated H. M. Albaugh
Abandoned Farms—	Illustrated H. W. Coggeshall
The Three Oregonians—	Illustrated Alfred Holman
Ancient Prophecies Fulfilled—	Illus. George H. Daniels
The Stories the Totems Tell—	Illus. Luther L. Holden
A Little Country Cousin—	Illustrated Kathleen L. Greig
The Mazamas—	Illustrated Will G. Steel
When Mother Goes Away—	Poem Joe Cone
A Little Bit of Holland—	Illustrated Charles B. Wells
The Romance of Reality—	Illus. Jane W. Guthrie
The War Eagle—	Illustrated Mary L. Austin
Under Mexican Skies—	Illustrated Martin B. Fenwick
Niagara in Winter—	Illustrated Orrin E. Dunlap
Little Histories—	Illustrated
Old Fort Putnam	Wm. J. Lampton
Charter Oak Chair	Bessie H. Dean
The Confederate White House	Herbert Brooks

Single Copies 5 Cents, or 50 Cents a Year

Can be had of newsdealers, or by addressing
GEORGE H. DANIELS, Publisher
Room 69, 7 East 42d Street, New York

D. Callanan

★4

BUILDER OF

**Champlain Summer
SCHOOL
COTTAGES
AT CLIFF HAVEN**

*Material and Workmanship
First Class*

Plattsburgh, New York

**THE NEW YORK PUBLIC LIBRARY
REFERENCE DEPARTMENT**

**This book is under no circumstances to be
taken from the Building**

[illegible]

